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THE RUDIMENTS

OF

*English Grammar and Composition.*

BY

J. HAMBLIN SMITH, M.A.

OF GONVILLE AND CAIUS COLLEGE,

LATE LECTURER OF ST. PETER'S COLLEGE, CAMBRIDGE.



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## PREFACE.

THIS book is intended to give, first, a simple account of the elementary facts of English Grammar, so far as they relate to the construction of sentences; and, secondly, a short sketch of the fundamental principles of English Composition. I have attempted to explain these matters in a manner that may be both useful and interesting to young students; to teach them to write with accuracy and clearness; and to lead them to the study of the masterpieces of English Prose and Verse. In fixing the limits of the work, I have been guided chiefly by the requirements of the University of Cambridge in the Local Examinations.

In preparing myself for a task, for which I had no special qualification, I learnt much from Professor E. Mätzner's great work on the English language, and I have had the further advantage of constant reference to Dr. A. Schmidt's copious and accurate Dictionary of the Language of Shakespeare.

I am greatly indebted for corrections and suggestions to many friends, who have assisted me in the

revision of the proof-sheets. I shall be grateful for any advice that readers of the book may be disposed to give.

I fear that I have trusted too much to memory in citing passages from the poets, and that some slight errors—like that in the quotation from Dryden on page 15, where *untainted* is put for *unspotted*—have yet to be discovered.

J. HAMBLIN SMITH.

CAMBRIDGE: *April*, 1876.

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# RUDIMENTS OF ENGLISH GRAMMAR AND COMPOSITION.

## PART I.

### CHAPTER I.

#### THE SIMPLE SENTENCE.

1. Look round the room, and, as your eye falls on some person or thing, make a note of that, which you see: thus

I see a	boy,
a	girl,
a	teacher,
a	desk,
a	door,
'a	window.

The words on the right of the line are *names* of persons and things; and we call them **Nouns**.

2. Next, try to describe some of the persons and things around you by a single word, expressing some quality (as of *size, colour, state*) that you observe in them: thus

The boy is	short.
The girl is	tall.
The desk is	brown.
The ceiling is	white.
The window is	open.
The floor is	clean.

The words on the right of the line denote *qualities* of the persons and things described; and we call such words **Adjectives**.

**3.** I press my hand against a wall, and the wall resists the pressure: I say, "The wall is hard." I press my hand on a pillow, and the pillow yields to the pressure: I say, "The pillow is soft." The words *hard* and *soft* are Adjectives, denoting qualities, which we name *hardness* and *softness*. Such names of qualities are called **Abstract Nouns**.

**4.** A **Pronoun** is a word used instead of a Noun. For example: the speaker names himself by the Pronoun *I*, the person to whom he speaks by the Pronoun *Thou* or the Pronoun *You*, and the person of whom he speaks by one of the Pronouns *He* or *She*: and all these words are called *Personal Pronouns*.

A Pronoun differs from a Noun in having a wider range of meaning: *I*, for instance, is the name that *every* speaker gives to himself.

**5.** When we put words together, to make a statement, as *Snow is white*; to ask a question, as *Are you ready?* or to give an order, as *Ring the bell*, we form a **Sentence**. We will first consider sentences expressing simple statements of fact.

**6.** To form a sentence we must have—

- (1) Something to speak about: this is called the **Subject**.
- (2) Something to say of it: this is called the **Predicate**.

Thus in the sentence, *Snow is white*, the Noun *snow* is the subject, the Adjective *white* is the predicate, and the word *is*, connecting the subject and the predicate, is called the **Copula**, or **Link**.

**7.** A **Verb** is a word used to make a statement about the *condition or action* of the subject, of which we are speaking.

**8.** There are two great classes of Verbs:

- (1) Those that make a statement about the *condition* of the subject.

(2) Those that make a statement about the *action* of the subject upon some person or thing.

The former are called *Intransitive*, the latter *Transitive* Verbs.

**9.** A subject and an Intransitive Verb are sufficient for a sentence ; thus we may say, *Dogs bark*.

With a subject and a Transitive Verb we cannot form a complete sentence ; for we want some word to express the effect of the action, and such a word is called the **Object** of the Verb.

Thus in the sentence, *Bees make honey*, the word *honey* is called the object of the Transitive Verb *make*.

**10.** The following sentences are examples of the use of Verbs, transitive and intransitive :

SUBJECT.	VERB.	OBJECT.
Diamonds	cut	glass.
Worms	creep.	
Birds	build	nests.
The sun	shines.	
The wind	blows.	
Girls	knit	stockings.
The cat	mews.	
Iron	sharpens	iron.

**11.** There are three forms of the Simple Sentence :

I. Subject – Copula – Predicate – *Snow is white*.

II. Subject – Intransitive Verb - - - *Dogs bark*.

III. Subject – Transitive Verb – Object, *Bees make honey*.

**12.** To form a sentence we must have a Subject and a Verb. In Form I. the copula and the predicate together are equivalent to an Intransitive Verb.

## CHAPTER II.

## Nouns.

**13.** Nouns may be divided into five classes :

1. *Proper* Nouns, or names of particular persons, places, or seasons ; as, Solomon, Socrates ; London, Europe ; Easter, May, Summer.
2. *Common* Nouns, or names of individual persons or things, regarded as belonging to a sort or kind ; as, man, tree, stone, river, mountain.
3. *Material* Nouns, or names of substances made up of parts like the whole ; as, gold, iron, wood.
4. *Collective* Nouns, or names of gatherings of persons or things into one united body ; as, people, parliament, committee, fleet, mob.
5. *Abstract* Nouns, or names of *qualities* possessed by persons or things ; as, wisdom, strength, weakness, beauty : *actions*, as reading, fishing : and *states*, as absence, misery.

**14.** The same *form* is used in English for the Noun, whether it stands as subject or object in a sentence : thus

*Man* (subject) is mortal.

God made *man* (object).

*Men* (subject) are mortal.

God made *men* (object).

It is, however, found convenient to give distinguishing names to mark the *office* that a Noun performs as part of a sentence ; and so, when it is the subject, it is said to be in the *Nominative Case*, and when it stands for the object of a Transitive Verb, it is said to be in the *Objective Case*.

15. Most of the Personal Pronouns have distinct *forms* for the Nominative and Objective Cases : thus

*Nominative.* I thou we he she they.

*Objective.* me thee us him her them.

The following are examples of simple sentences, in which Personal Pronouns are introduced :

SUBJECT.	VERB.	OBJECT.
I	saw	him.
He	met	us.
He	loved	her.
We	pity	them.
They	heard	me.

These Pronouns are of great use in forming a *second* sentence about a person or thing mentioned in a preceding sentence : as

I see a boy. He is idle. | I see a girl. She is busy.

#### NUMBER.

16. The form of a Noun, which refers to *one* person or thing, is called the *Singular Number*; as *man, tree*: the form, which refers to *more than one*, is called the *Plural Number*: as *men, trees*.

17. The Plural is usually formed by adding *s* to the Singular:

*S.* book key dog fate.

*P.* books keys dogs fates.

18. Exceptions to the usual formation of the Plural of Nouns are

(1) *-es* is added to the Singular in words ending with *s, x, ch* (pronounced as in *larch*), and *sh*: as

*S.* lass fox church fish.

*P.* lasses foxes churches fishes.

(2) *-es* is added to the Singular of some Nouns ending in *o* : as

<i>S.</i>	negro	echo	hero	potato.
<i>P.</i>	negroes	echoes	heroes	potatoes.

But some are regular ; as, grotto, canto, folio, zero.

(3) The ending *f* of the Singular is changed into *ves* : as

<i>S.</i>	loaf	leaf	wolf	calf	thief	staff	wharf.
<i>P.</i>	loaves	leaves	wolves	calves	thieves	staves	wharves.

But some are regular ; as, roof, cliff, dwarf, reef, and muff.

(4) Nouns ending in *y* preceded by a consonant have *ies* in the plural : as

<i>S.</i>	body	city	ally	fancy	country.
<i>P.</i>	bodies	cities	allies	fancies	countries.

But those ending in *y* preceded by a vowel are regular : as

<i>S.</i>	valley	ray	key	toy.
<i>P.</i>	valleys	rays	keys	toys.

**19.** The following are quite irregular :

<i>S.</i>	<i>P.</i>	<i>S.</i>	<i>P.</i>
man	men.	ox	oxen.
woman	women.	mouse	mice.
child	children.	goose	geese.
foot	feet.	tooth	teeth.

**NOTE.**—A few Nouns, as *penny*, *pea*, *die*, have two plurals, but with different significations ; for *pence* and *pease* are used for the sum or collection, made by putting together single *pennies* and *peas* ; and, whereas *dies* are stamps for making imprints, *dice* are used in some games of chance.

**20.** Some Nouns, especially names of animals, have no change for the plural : as *sheep*, *swine*, *deer*.

## GENDER.

**21.** Sex is a distinction of animals. Gender is a distinction of words, in which sex, or the absence of any distinction of sex, is ascribed to persons and things. Nouns in English are said to be, in respect of Gender—

1. *Masculine*, when they are names of males; as *father, brother, mayor, general*.
2. *Feminine*, when they are names of females; as *mother, sister, virgin, wife*.
3. *Neuter*, when they are names of things to which neither sex is ascribed; as *wall, door, house, field*.
4. *Common*, when the sex may be either male or female; as *elephant, bear, goat, child, servant*.

**22.** Distinctions of sex are in many cases marked by differences of ending in Nouns, of which the most common example is the use of words ending in -ess for females; as *duchess, baroness, actress*.

**23.** The following is a list of words denoting males and females of the same rank, occupation, or kind :

<i>M.</i>	<i>F.</i>	<i>M.</i>	<i>F.</i>
King	Queen.	Sorcerer	Sorceress.
Duke	Duchess.	Negro	Negress.
Marquis	Marchioness.	Hero	Heroine.
Earl	Countess.	Spinner	Spinsters.
Viscount	Viscountess.	Testator	Testatrix.
Baron	Baroness.	Executor	Executrix.
Lord	Lady.	Drake	Duck.
Actor	Actress.	Gander	Goose.
Abbot	Abbess.	Tiger	Tigress.
Poet	Poetess.	Lion	Lioness.
Priest	Priestess.	Fox	Vixen.
Host	Hostess.	Hart	Hind.
Hunter	Huntress.	Buck	Doe.

**24.** Custom has assigned a particular gender to certain Nouns : as, for example,

*Masculine.* Sun, Ocean, Thames, Winter.

*Feminine.* Moon, Ship, Church, Nature, Spring.

*Neuter.* The names of many animals, when the notion of sex is not made prominent.

### CHAPTER III.

#### ADJECTIVES, ADVERBS, AND NUMERALS.

##### I.—Adjectives.

**25.** All beings and things have certain properties or qualities, which we call *Attributes*, such as *wisdom, strength, weakness, beauty*.

Adjectives are words expressing attributes. When joined to Nouns they usually express some *quality* belonging to the persons, places, or things of which the Nouns are the names ; as, *A good man*, *A handsome city*, *A lofty tree*. Sometimes they express notions of *quantity* ; as, *Much food* ;—or *number* ; as, *Many men* ;—or *position* ; as, *This man*, *Yonder town*.

**26.** Adjectives have always the same form, whatever be the gender of the Nouns that they qualify ; as, *A handsome man*, *A handsome woman*, *A handsome house*.

**27.** The Adjective is used—

1. As a Predicate ; as, *John is lazy*.

2. To express an Attribute ; as, *Good men are happy*.

### ARTICLES.

**28.** The name **Article** is given to the Adjectives, *The*, *A*, and *An*.

*The* comes from an Anglo-Saxon word, meaning *that*.

*An* (or *A*) comes from an Anglo-Saxon word, meaning *one*.

If you compare the sentences—

I plucked an apple (one of the many on the tree),

I bought a bun (one of the many in the shop),

with the sentences,

I cleaned the slate (which I was told to clean),

I ate the oranges (which were sent from the shop),

you will see that *an* and *a* may be called *Indefinite Articles*, because they point to *any one* object of a number of like objects, and that *the* may be called the *Definite Article*, because it points to one definite object (or more than one) out of a collection of such objects.

**29. General rules for the use of *A* and *An* are—**

1. *A* stands before words commencing with consonant sounds : as

*A bear, A lion, A nut, A wood, A yard.*

2. *A* stands before vowels to which a sound like that of *w* or *y* is given : as

*Such a one, A unit.*

This rule is not kept by some writers : *This is an useful lesson. Such an uniform conduct. Such an one.*

3. *A* stands before *h* strongly aspirated : as

*A hero, A history, A heath, A heathen.*

Yet we find *an hiding place, an hierarchy, and an heart.*

4. *An* stands before all words not commencing with consonant sounds : as

*An egg, An uncle, An heir.*

5. *An* stands before *h* not strongly aspirated, when the accent falls on the second syllable : as

*An harangue, An historical account, An hereditary monarchy.*

**30. Adjectives with the Definite Article are used as Nouns for the subject or the object of a sentence :—**

*The English* love freedom.

Hope guides *the young*.

*The future* is unknown.

**31.** The Attributive Adjective in prose precedes its Noun :

*White rabbits* have *pink eyes*.

She wore a *green wreath*.

But in poetry the Adjective often follows the Noun :

A lute she held, and on her head was seen

A wreath of *roses red* and *myrtles green*.—*Dryden*.

Even in prose, *two* Attributive Adjectives often follow the Noun :

No misfortune, public or private, could oppress him.

He had gradually formed a style, singularly lucid and melodious.—*Macaulay*.

and in many current expressions the Adjective follows the Noun : as

Heir apparent, princess royal, court martial.

*COMPARISON OF ADJECTIVES.*

**32.** Many Adjectives have words formed from them to express a *higher* or the *highest* degree of the quality denoted by the simple form.

The Adjective expressing the simple quality is said to be in the **Positive** degree ; as, He is a *wise* man.

The Adjective expressing a higher degree of the quality as existing in one person (or thing) compared with another is said to be in the **Comparative** degree ; as, He is *wiser* than his brother.

The Adjective expressing the highest degree of the quality as existing in one person (or thing) compared with a number of others is said to be in the **Superlative** degree ; as, He is the *wisest* of men.

33. The formation of comparatives and superlatives is chiefly by adding *-er* and *-est* to the positive: as

hard	harder	hardest.
gay	gayer	gayest.

But a final *e* is dropped: as

handsome	handsomer	handsomest.
able	abler	ablest.
feeble	feebler	feeblest.
free	freer	freest.

A final *y*, preceded by a consonant, is changed into *i*: as

lovely	lovelier	loveliest.
happy	happier	happiest.

A final consonant, preceded by a single vowel in a word of one syllable, is doubled: as

big	bigger	biggest.
hot	hotter	hottest.

34. The following are irregular:

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
good	better	best.
bad	worse	worst.
much	more	most.
little	less	least.
far	further	furthest.

35. Some Adjectives, from their meaning, do not admit of comparison; such as, *eternal*, *daily*; *circular*, *square*; and many only form the comparative and superlative by the addition of *more* and *most* to the positive: as

amiable	more amiable	most amiable.
hostile	more hostile	most hostile.
useful	more useful	most useful.
courteous	more courteous	most courteous.

## NOUNS USED AS ADJECTIVES.

**36.** Many Nouns have, by long usage, come to qualify other Nouns, and in this way to supply the place of Adjectives. The qualifying Noun stands first : as

an errand boy.	an oak chest.
a glass door.	a school feast.
a silver watch.	a prize turkey.

## II.—Adverbs.

**37.** An Adverb is a word used to qualify a Verb, an Adjective, or another Adverb. It usually stands before the Adjective, after the Intransitive Verb, and between the Subject and the Transitive Verb.

Mary is *very* busy.      The train runs *very quickly*.  
 John *seldom* cleans his slate.

**38.** The following kinds of Adverbs are in frequent use :

1. Adverbs of Questioning ; as, *Where?* *How?* *When?* *Why?*
2. Adverbs of Place ; as, *here*, *there*.
3. Adverbs of Manner ; as, *so*, *thus*.
4. Adverbs of Time ; as, *now*, *then*, *lately*, *always*, *seldom*.
5. Adverbs of Affirmation, Denial, and Doubt ; as, *indeed*, *verily*, *not*, *never*, *perhaps*, *peradventure*.
6. Adverbs of Degree ; as, *scarcely*, *almost*, *very*.

**39.** The forms of Adverbs are very numerous : they are—

- (1) Original ; as, *so*, *now*, *then*.
- (2) Derived ; as, *twice*, *gently*.
- (3) Compounded ; as, *henceforth*, *forward*, *always*, *indeed*, *ashore* (on shore).

**40.** A great number of Adverbs are formed by combining the syllable *-ly* (from an Anglo-Saxon word meaning *like*) with Adjectives; as, *greatly, truly, fully, nobly, happily*. Some Adjectives, derived from Nouns by the addition of *-ly*, as *yearly* from *year*, are used as Adverbs also; thus, we speak of payments being made *weekly, monthly, quarterly, or yearly*.

The word *very*, now only used as an Adverb, was formerly used as an Adjective, with the meaning *true, real*: “Art thou my very son Esau?”

**41.** The older writers use Adjectives in the place of Adverbs *for emphasis*, to qualify at once both the Subject and the Verb. *How sweet the moonlight sleeps upon this bank.—Shakespeare.*

I as *free* forgive you,  
As I would be forgiven.—*Shakespeare.*

Death

Grinn'd *horrible* a ghastly smile.—*Milton.*

Hope springs *eternal* in the human breast.—*Pope.*

Many Adverbs in common use coincide in form with Adjectives—

They forced the natives to buy *dear* and to sell *cheap*.  
*Macaulay.*

**42.** The comparatives and superlatives of Adverbs are chiefly formed by prefixing *more* and *most*; as, *more nobly, most wickedly*.

But some Adverbs have degrees of comparison formed like those of Adjectives; as, *often, oftener; soon, sooner, soonest*.

**43.** The following are some irregular forms of comparison of Adverbs:

much	more	most.	well	better	best.
little	less	least.	ill	worse	worst.
far	further	furthest.	nigh	nearer	next.

**44.** The word *the*, put before a comparative, sometimes stands for an Adverb with the meaning *by how much* or *by so much*.

The more, the merrier ; and the fewer, the better cheer.

The fewer men, the greater share of honour.—*Shakespeare*.

The sooner I get to a very humble cottage the better.

*Southey.*

### III.—Numerals.

**45.** Numerals are Adjectives and Adverbs used in expressing numbers.

The Numerical Adjectives are divided into three classes :—

1. Cardinal, answering the question *How many ?*

*One, two, three, etc.*

2. Ordinal, answering the question *In what order ?*

*First, second, third, etc.*

3. Words expressing multiples of a unit ; as—

*Twofold, threefold, etc. Double, triple, etc.*

**46.** Series of Numerical Adverbs are—

*First, secondly, thirdly, etc.*

*Once, twice, thrice, four times, five times, etc.*

*Singly, doubly, trebly.*

NOTE.—The form *firstly* occurs, but *first* is the better form.

### CHAPTER IV.

#### Prepositions.

**47.** A **Preposition** is a word that connects a Noun or Pronoun with some other word in a sentence, so as to limit or point out the application of that word. For example, in the sentence,

The sports of children satisfy the child,

the Preposition *of* connects the Noun *children* with the word *sports*, so as to limit the application of that word.

Prepositions are so called, because they are usually *placed* immediately *before* the Nouns with which they are used.

**48.** Prepositions enable us to express with accuracy many relations of *place, time, cause, circumstance*; for example—

1. Place.

We use Prepositions to express—

*Motion from a place*; as, *from, off, out of.*

*Motion to a place*; as, *to, into.*

*Rest in a place*; as, *in, at, on.*

2. Time : as

*Before, after, during, since.*

3. Cause or Origin : as

*Of, from, out of.*

4. Circumstance or Instrument : as

*With, by.*

The Noun or Pronoun connected with the sentence by a Preposition is always in the objective case :

I heard it from *him*.

**49.** Many of our Prepositions may be arranged in pairs, one of each pair expressing a relation exactly the contrary of the relation expressed by the other ; such are, *before* and *after*, *over* and *under*, *within* and *without*, *from* and *to*, *out of* and *into*.

**50.** Many Prepositions are used as Adverbs : for example

*Without* untainted, innocent *within*,

She feared no danger, for she knew no sin.—*Dryden*.

*Above, below, without, within, around,*

Confused unnumbered multitudes are found.—*Pope*.

An honest man, close buttoned to the chin,

Broadcloth *without*, and a warm heart *within*.—*Cowper*.

**51.** A Preposition and a Noun, alone or qualified by an Adjective, together make what is called a **Prepositional Phrase.**

Prepositional phrases are used to qualify—

(1) A Noun.

*Faults in the life* breed errors in the brain.—*Cowper.*

(2) An Adjective.

*Weary with toil* I haste me to my bed.—*Shakespeare.*

(3) A Verb.

Men *learn* wisdom *by experience.*

**52.** A prepositional phrase, qualifying a Verb, may stand in any part of the sentence. Such phrases are called **Adverbial Expressions**, and they are much used for defining the *place*, *time*, *manner*, *cause*, or *purpose* of an action. For emphasis they are often put at the commencement of a sentence.

*In days of old* there lived of mighty fame

A valiant prince, and Theseus was his name.—*Dryden.*

The woodman's heart is in his work,

His axe is sharp and good :

*With sturdy arm and steady aim*

He smites the gaping wood.—*Hood.*

*By many names* men call us,

*In many lands* we dwell.—*Macaulay.*

*In his whole life* Nelson was never known to act unkindly towards an officer.—*Southey.*

Sometimes we find a prepositional phrase detached, for emphasis, from the *Noun* that it qualifies :

*Of Nelson and the North*

Sing the glorious day's renown.—*Campbell.*

*Of such information* I have need.—*Cowper.*

## THE POSSESSIVE CASE.

**53.** Instead of the prepositional phrase, *of the Queen*, we often use the word *Queen's*, which we call the Possessive Case of the Noun *Queen*.

The mark ', called *Apostrophe*, denotes the omission of a vowel, *e*.

In this form we have a remnant of an Anglo-Saxon case ending in *es*: thus

Anglo-Saxon Nominative, *Fisc*, a fish; *Scip*, a ship.

Anglo-Saxon Genitive, *Fisces*, fish's; *Scipes*, ship's.

NOTE 1.—Words ending in *s*-sounds have frequently the apostrophe with no *s* added: as

Look! in this place ran Cassius' dagger through.—*Shakespeare*.

Charles' wain is over the new chimney.—*Shakespeare*.

and sometimes, as in the phrase *for conscience sake*, the apostrophe and *s* are both omitted.

Yet we write *St. James's Square*, and perhaps we ought to write *for conscience' sake*.

NOTE 2.—Plurals ending in *s* have the apostrophe with no *s* added: as

Our sons their fathers' failing language see,

And such as Chaucer is shall Dryden be.—*Pope*.

NOTE 3.—In such a phrase as *The Queen of England's daughter*, the words *The-Queen-of-England* are to be regarded as making up a single Noun.

**54.** There are two chief uses of the Possessive Case, in both of which it has an office like that of the Adjective:

1. To qualify, as an attribute, another Noun:  
Order is *heaven's* first law.—*Pope*.

2. To complete, as a predicate, a verbal notion of possession with the verb *Be*:

Every subject's duty is *the king's*.—*Shakespeare*.

NOTE 1.—The use of the Possessive in our older writers is much more common with names of **persons** than with names of things.

NOTE 2.—The Noun on which the Possessive depends is often omitted in well-known expressions: as

We went to St. Paul's (Church).

Run to the doctor's (house).

Here we have examples of a form of speech called *Ellipsis* (from a Greek word meaning *leaving out*), which consists in the omission of a word necessary to complete the sentence.

NOTE 3.—*Of* and the Possessive Case are used together; for example, we say, “A friend of my brother's,” meaning, “One among the number of my brother's friends;” and “This is a horse of my father's,” meaning, “This is one of the horses belonging to my father.”

#### THE DATIVE CASE.

**55.** A Noun or Pronoun, expressing the person *for whom* an action is performed, not having a Preposition before it, is said to be in the **Dative Case**. The form of this case is the same as that of the objective. The name *dative* is selected for it, because it is usual with Verbs of *giving* to have an objective case of the thing given, and another Noun expressing the person *to whom* the gift is made.

He brought *me* a letter.

I grant *you* this favour.

I gave *John* a penny.

Lend *me* a pencil.

Heat *me* these irons hot.—*Shakespeare*.

## *PART II.*

### THE COMPOUND SENTENCE.

**56.** School is over. The boys rush out. They run. They leap. They shout.

Here are five simple sentences, the last four of which can be arranged in a single sentence: thus

The boys rush out, and run, and leap, and shout.

In the first arrangement the last three sentences are connected with the second sentence by the *Pronoun they*: in the second arrangement the word *and* effects the connexion, and is for that reason called a *Conjunction*. But observe that the Pronoun forms part of the sentence attached by it to the preceding sentence, whereas the Conjunction forms no part of either sentence.

**57.** A **Compound Sentence** contains two or more Simple Sentences. If they are connected, but are grammatically independent of each other, they are called **Co-ordinate Sentences**, that is, sentences on a footing of equality, each depending in no way on the other: if they are not independent of each other, one is called the **Principal Sentence**, and the others **Subordinate Sentences**.

For example,

*I shall go to him, but he shall not return to me,*  
is a compound sentence, made up of two independent sentences connected by the word *but*; and

*I go that I may prepare a place for you.*

is a compound sentence, made up of a principal sentence, *I go*, and a sentence expressing the purpose of the departure, and thus subordinate to the principal sentence.

NOTE.—The second of these sentences is usually called a **Complex Sentence**. See Part V.

### Conjunctions.

**58.** Conjunctions are words that join words to words, phrases to phrases, and sentences to sentences. They are divided into—

1. *Co-ordinate Conjunctions*, which join words to words, phrases to phrases, and co-ordinate sentences to co-ordinate sentences.
2. *Subordinate Conjunctions*, which join subordinate sentences to principal sentences. Examples of these will be found in Part V.

### CO-ORDINATE CONJUNCTIONS.

**59.** Of these there are four kinds—

1. *Copulative Conjunctions*. *And-words*; that is, words of which *and* is the chief type.  
And, too, also, moreover, besides, further.
2. *Alternative Conjunctions*. *Or-words*.  
Or, nor, else, otherwise, either, neither.
3. *Adversative Conjunctions*. *But-words*.  
But, yet, nevertheless, notwithstanding, though, however, save, whereas.
4. *Inferential Conjunctions*. *Therefore-words*.  
Therefore, then, so, consequently, accordingly.

**60.** *And* merely connects, without modifying the sense of the words connected by it; and hence it may often be omitted. In lively descriptions, the occasional omission of *and* gives vigour to the style: as

I came; I saw; I conquered.

On right, on left, above, below,  
Sprung up at once the lurking foe.—*Scott.*

Suit the action to the word, the word to the action.—*Shakespeare.*

The first word or phrase is sometimes introduced by *Both* :  
And now there came *both* mist and snow,  
And it grew wondrous cold.—*Coleridge.*

**61.** *Or* connects statements of which one, and one only, is asserted to be true : as

He would not, *or* he could not come.

Nelson *either* knew the danger, *or* suspected the deceit.  
*Southey.*

*Either* she hath bewitch'd me with her words,  
*Or* nature makes me suddenly relent.—*Shakespeare.*

If the first clause is a negative one, *or* brings the connected clause under the influence of the negative :

No war or battle's sound  
Was heard the world around.—*Milton.*

The bleak wind of March  
Made her tremble and shiver;  
But not the dark arch,  
Or the black flowing river.—*Hood.*

When *nor* connects a clause with a negative clause, a negative word is not used in the second clause :

He answers not, *nor* understands.—*Tennyson.*

In old writers this rule is not always observed—

All the skill I have  
Remembers not these garments ; *nor* I know *not*  
Where I did lodge last night.—*Shakespeare.*

The form *neither*—*nor* negatives both clauses :

His fate excited *neither* surprise *nor* compassion.—*Gibbon.*

*Neither* the fortitude of Caractacus, *nor* the despair of Boadicea, *nor* the fanaticism of the Druids, could avert the slavery of their country.—*Gibbon*.

*Or* is but rarely omitted :

Come one, come all, this rock shall fly  
From its firm base as soon as I.—*Scott*.

**62.** *But-words* introduce a statement opposed to or restricting a statement in a preceding clause, or shewing the failure of some natural or likely consequence from such a statement :

The rose is fragrant, *but* it fades in time ;  
The violet sweet, *but* quickly past its prime.—*Dryden*.  
Stand not upon the order of your going,  
*But* go at once.—*Shakespeare*.

We had a limb cut off; *but* we preserved the body: we lost our colonies; *but* we preserved our constitution.—*Burke*.

All the conspirators, *save* only he,  
Did that they did in envy of great Cæsar.—*Shakespeare*.  
Swiftly, swiftly flew the ship :  
*Yet* she sailed softly too.—*Coleridge*.

*But* is sometimes omitted :

Man proposes : God disposes.

My words fly up, my thoughts remain below :  
Words without thoughts never to heaven go.—*Shakespeare*.

**63.** *Therefore-words* introduce an inference or a conclusion drawn from a preceding statement :

I'll have my bond; I will not hear thee speak :  
I'll have my bond, and *therefore* speak no more.  
*Shakespeare*.

God has made us to desire happiness; he has made our happiness dependent on society; and the happiness of society dependent on good or bad government. His intention, *therefore*, was that government should be good.—*Bolingbroke*.

## Pronouns.

### I.—THE PERSONAL PRONOUNS.

**64.** These are words expressing the relation of the speaker to the persons or things to which or of which he speaks :

#### 1. FIRST PERSON.

SINGULAR.		PLURAL.	
-----------	--	---------	--

<i>Nom.</i>	I.	<i>Nom.</i>	We.
<i>Obj. and Dat.</i>	Me.	<i>Obj. and Dat.</i>	Us.

#### 2. SECOND PERSON.

SINGULAR.		PLURAL.	
-----------	--	---------	--

<i>Nom.</i>	Thou.	<i>Nom.</i>	You or ye.
<i>Obj. and Dat.</i>	Thee.	<i>Obj. and Dat.</i>	You or ye.

NOTE.—In modern English, the plural form *you* is used instead of *thou* and *thee* in ordinary conversation and writing. *Thou* is used in prayers and solemn language, and in poetry as a term of reverence, familiarity, or contempt.

#### 3. THIRD PERSON.

SINGULAR.		PLURAL.	
-----------	--	---------	--

<i>Nom.</i>	He, she, it.	<i>Nom.</i>	They.
<i>Obj. and Dat.</i>	Him, her, it.	<i>Obj. and Dat.</i>	Them.

### II.—THE POSSESSIVE PRONOUNS.

**65.** We have words to supply the want of Possessive Cases in the Personal Pronouns, used partly as Adjectives attached to Nouns : such are

*my (mine), thy (thine), his, her, its, our, your, their :*  
and partly as Adjectives unsupported by Nouns : as

*mine, thine, his, hers, ours, yours, theirs.*

For example, we can say

It is *my* fault ; or, The fault is *mine*.

There were two honours lost, yours, and your son's.  
and similarly with the rest. *Shakespeare.*

Strictly speaking, these words do not satisfy the general definition of a Pronoun; for they do not stand for *Nouns*, but are always used as *Adjectives*.

NOTE 1.—When our Bible was translated, *his* referred to Neuter as well as to Masculine Nouns, and was used instead of *its*: thus

“Hew down the tree, and cut off *his* branches, shake off *his* leaves and scatter *his* fruit: let the beasts get away from under *it*, and the fowls from *his* branches.”—Dan. iv. 14.

*Its* was coming into use when Shakespeare wrote—

Heaven grant us *its* peace.

NOTE 2.—The Preposition *of* and the forms *mine*, *thine*, etc. are frequently found together: thus

A dog of mine. A friend of hers. A book of yours.

See also § 54, Note 3.

Here's my glove: give me another of thine.—*Shakespeare.*

NOTE 3.—In letters, *yours* in the words “I am yours sincerely,” “yours truly,” etc. has the sense of *belonging to you*, *devoted to you*.

### III.—THE REFLEXIVE PRONOUNS.

**66.** Reflexive Pronouns are such as refer to a subject already mentioned in the sentence. They are formed by attaching a Noun *self*, in the plural *selves*, to some forms of Personal and Possessive Pronouns: as

*myself, thyself, yourself, ourselves, yourselves, himself, herself, itself, themselves.*

NOTE 1.—*Himself* and *themselves* are used as nominative forms, but usually in connexion with a true nominative; thus we say, *He did it himself*, where *himself* = *his-self*, the first *s* being changed to *m* to avoid the harsh sound of the double *s*.

Nelson *himself* was saved by a timely removal.—*Southey*.

NOTE 2.—These forms are used as *Emphatic* words, not resting on a subject already mentioned in the sentence.

Here is *himself* marred as you see with traitors.—*Shakespeare*.

#### IV.—THE DEMONSTRATIVE PRONOUNS.

67. Pronouns pointing in an emphatic way to particular objects are called *demonstrative*, such as *this* (in plural *these*), *that* (in plural *those*), *such* and *the same*.

*This* was the noblest Roman of them all.—*Shakespeare*.

*This* is no flattery: *these* are counsellors

That feelingly persuade me what I am.—*Shakespeare*.

NOTE.—All the forms of the Personal Pronouns, *he*, *she*, *it*, can, upon occasion, be used as demonstrative words.

He was the mark and glass, copy and book,

That fashion'd others. And *him*,—O wondrous *him*!

O miracle of men!—*him* did you leave . . *Shakespeare*.

#### V.—THE INTERROGATIVE PRONOUNS.

68. *Who*, *which*, and *what* are used in asking questions. Of these *who* only has case-forms, the Possessive *whose* and the Objective *whom*. *Who* asks about persons: *which* and *what* about persons and things. All three have the same forms in the plural as in the singular.

NOTE 1.—*Which* and *what* may be used as Adjectives:

*Which road* do you intend to take?

*What city* is like unto this great city?

NOTE 2.—In old English *Whether*, meaning *which of the two*, was used :

*Whether* of them twain did the will of his father?

VI.—THE RELATIVE PRONOUNS.

69. The Pronouns called Relative, because they *carry back* the thought to a subject previously expressed, are *who*, *which*, *that*, and *what*. *Who* and its Objective *whom* refer to persons: its Possessive *whose* can refer to persons, to personified things, or to things: for example,

I venerate the man *whose* heart is warm,  
*Whose* hands are pure.—*Cowper*.

But I am constant as the northern star,  
 Of *whose* true, fixed, and resting qualities  
 There is no fellow in the firmament.—*Shakespeare*.

That undiscovered country, from *whose* bourn  
 No traveller returns.—*Shakespeare*.

*Which* is now scarcely ever used of persons, though it was so used in old English :

Pray, good shepherd, what fair swain is this  
*Which* dances with your daughter?—*Shakespeare*.

*That* is used both of persons and things :

Give me that man  
*That* is not passion's slave, and I will wear him  
 In my heart's core, ay, in my heart of hearts.—*Shakespeare*.

We were the first *that* ever burst  
 Into that silent sea.—*Coleridge*.

I see no reason to alter anything *that* I have written.—*Bolingbroke*.

**70.** These Pronouns are essentially *conjunctive* words, linking sentences together. *That* more commonly defines a word or phrase: *who* and *which* usually introduce a fresh topic. We say, for example,

I met the man *that* brought the news :  
where we merely want to state who the man was : but—

I met a man, *who* told me the news :  
where *who* might be replaced by *and he*. So again—

There is a tide in the affairs of men,  
*Which* taken at the flood leads on to fortune :  
where *which* is equivalent to *and it*.

But this distinction is not observed by our chief prose writers; thus, in the same passage in the English Bible, we find—

Broad is the way *that* leadeth to destruction . . .  
Narrow is the way *which* leadeth unto life.

Southey has: “The third ship *which* doubled the enemy’s line was the *Orion*.”

**71.** *What* is often equivalent to *that* *which*:

Some praise at morning *what* they blame at night,  
But always think the last opinion right.—*Pope*.

#### VII.—THE INDEFINITE PRONOUNS.

**72.** Under this head we place a number of words used as Nouns or as Adjectives, which are called *Indefinite*—

1. Either because they denote an indefinite *number*; such are, *any*, *some*, *few*, *many*, *all*, *such*:
2. Or because they denote *persons* or *things* not particularly defined; such are, *either*, *neither*, *both*, *one*, *another*.

The following are examples of the use of such Pronouns :

*Few*, *few* shall part where *many* meet.—*Campbell*.

*One beats the bush, and another catches the bird.*

*Old Proverb.*

*Some glory in their birth, some in their skill,*

*Some in their wealth, some in their body's force.*

*Shakespeare.*

Avoid extremes, and shun the fault of *such*

Who still are pleased too little or too much.—*Pope.*

### VIII.—THE COMPOUND PRONOUNS.

**73.** By adding -ever and -soever to the relatives *who*, *which*, and *what*, we form the Pronouns *whoever*, *whichever*, *whatever*; *whosoever*, *whichsoever*, *whatsoever*: all of which are used as Indefinite Relatives.

And, spite of pride, in erring reason's spite,  
One truth is clear, *whatever* is, is right.—*Pope.*

All thoughts, all passions, all delights,

*Whatever* stirs this mortal frame,

All are but ministers of love,

And feed his sacred flame.—*Coleridge.*

And here she stands, touch her *whoever* dare.—*Shakespeare.*

Go ye also into the vineyard, and *whatsoever* is right that shall ye receive.—Matt. xx. 7.

### PRONOMINAL ADVERBS.

**74.** Many Adverbs are closely connected with Pronouns: for example,

1. Demonstratives: *there*, *thither*, *thence*; *then*, *thus*; *here*, *hither*, *hence*; *where*, *whither*.

2. Interrogatives: *Where?* *Whither?* *Whence?* *When?* *Why?* *How?*

3. Indefinites: *anywhere*, *anywise*, *somewhere*.

## *PART III.*

### **The Verb.**

**75.** The boys are at cricket. One *bowls* the ball, one *strikes* it, one *stops* it and *throws* it, one *catches* it. Here are five Transitive Verbs, each expressing the action of a subject (one of the players) on an object (the ball).

The forms of the Verb, in which we express the action of a subject on or towards an object, are called the **Active Voice** of the Transitive Verb.

Now put the sentences in this form—The ball *is bowled* by one, *is struck* by another, *is stopped* and *is thrown* by another, *is caught* by another. The object of the action is now the subject of the sentence, and the forms of the Verb suitable to the new arrangement are called the **Passive Voice** of the Transitive Verb.

Intransitive Verbs have, of course, no Passive forms.

### *THE ACTIVE VOICE.*

**76.** *Inflexions* are changes made in words, to fit them to be parts of a sentence. The part of each word that remains, when the inflexions have been removed, is called the *Stem*. The *Verb* in English has but few inflexions.

**77.** The simplest form of speech is the command : *go*, *stop*, *come*. This mode of speech is called the *Imperative Mood*. In English, the Imperative Mood presents the stem of a Verb in its simplest form :

*Fetch* me a book.

*Lend* me a pencil.

**78.** The form called the *Infinitive Mood* names the condition or action expressed by the Verb, without any necessary reference to a particular person or thing. This form is to be regarded as a Neuter Noun, used occasionally as a nominative, and very frequently as an objective case.

The infinitive may, as a nominative, be the *subject* of a sentence : as

*To steal* is disgraceful.  
*To resist* was fatal.

The infinitive may, as an objective case, be the *object* of a Verb : as

I desire *to go*.  
We learn *to read*.

Next observe that the Preposition *to* is no essential part of the infinitive ; for example, in Shakespeare's line—

Cease to lament for that thou canst not help—  
the words *to lament* and *help* are both infinitives ; the former is called the Prepositional Infinitive, the latter the Pure Infinitive.

**79.** The *Indicative Mood* includes those forms of the Verb that are used in making statements of *fact*.

It has two *Simple Tenses*, or forms expressing the *time* assigned to a condition or action. These tenses are called the *Present* and the *Past*. Each tense is divided into two *Numbers*, *Singular* and *Plural*. In each number there are three *Persons*.

#### INDICATIVE MOOD.

##### SIMPLE TENSES.

###### PRESENT. PAST.

<i>Sing.</i>	1. (I) love.	<i>Sing.</i>	1. (I) loved.
	2. (thou) lovest.		2. (thou) lovedst.
	3. (he, she, it) loves.		3. (he, she, it) loved.

PRESENT.		PAST.	
<i>Plur.</i>	1. (we) love.	<i>Plur.</i>	1. (we) loved.
	2. (ye or you) love.		2. (ye or you) loved.
	3. (they) love.		3. (they) loved.
<i>Sing.</i>	1. (I) steal.	<i>Sing.</i>	1. (I) stole.
	2. (thou) stealest.		2. (thou) stolest.
	3. (he, she, it) steals.		3. (he, she, it) stole.
<i>Plur.</i>	1. (we) steal.	<i>Plur.</i>	1. (we) stole.
	2. (ye or you) steal.		2. (ye or you) stole.
	3. (they) steal.		3. (they) stole.

**80.** The Verbs *love* and *steal* are types of the two classes into which English Verbs are divided: the **Weak** and the **Strong**.

**81.** *Weak Verbs* are those in which a new sound of -d, -t, or -ed, has been added to the stem of the Verb to form the past tense: thus

<i>save</i> ,	of which the past tense is <i>saved</i> ,
<i>sweep</i>	„ „ „ <i>swept</i> ,
<i>sail</i>	„ „ „ <i>sailed</i> ,
<i>lend</i>	„ „ „ <i>lent</i> ,

are Weak Verbs.

**82.** *Strong Verbs* are those which have the past tense formed without the addition of -d or -t sounds. Generally, in such Verbs the past tense has been formed by a change of the vowels in the stem: thus

<i>run</i> ,	of which the past tense is <i>ran</i> ,
<i>cling</i>	„ „ „ <i>clung</i> ,
<i>hold</i>	„ „ „ <i>held</i> ,

are Strong Verbs.

## THE PARTICIPLES.

83. English Verbs have two **Participles**, that is, forms participating in properties of the Verb and the Adjective.

The form called the *Present Participle* always ends in -ing: thus

PRESENT INDICATIVE.	PRESENT PARTICIPLE.
love	loving.
cut	cutting.
buy	buying.
win	winning.

As a Verb, this participle can be followed by an objective case: I found him *buying corn*.

As an Adjective, this participle can qualify a Noun:

He is a *loving father*.

NOTE.—A few Verbs, ending with *e* single, keep *e* in the participle; as, *dye, dyeing; singe, singeing*. Thus we distinguish *dyeing* from *dying*, *singeing* from *singing*, *swingeing* from *swinging*.

84. The form called the *Past Participle* is, in Weak Verbs, usually the same as the past tense of the indicative: thus

PRESENT.	PAST.	PAST PARTICIPLE.
love	loved	loved.
call	called	called.
sweep	swept	swept.

85. In Strong Verbs the form varies, for sometimes it keeps the Anglo-Saxon ending -en, as *eaten, broken*; sometimes the *e* is omitted, as *sworn*; sometimes *en* is dropped, as *drunk*; and sometimes it ends in *d* or *t*, and has the same form as the past indicative, as *stood, fought*.

86. The following are lists of Verbs in common use, having forms for the past tense or for the past participle, or for both, differing from the forms in the Verb *Love*. Whenever one of two forms is included in a bracket, as *knit (knitted)*, it implies that the form in the bracket is used, but not so commonly as the form by its side.

## I. Verbs that have the same form for all three parts.

PRESENT.	PAST.	PAST PARTICIPLE.
Burst	burst	burst.
Cast	cast	cast.
Cost	cost	cost.
Cut	cut	cut.
Hit	hit	hit.
Hurt	hurt	hurt.
Knit	knit (knitted)	knit (knitted).
Let	let	let.
Put	put	put.
Read	read	read.
Rid	rid	rid.
Set	set	set.
Shed	shed	shed.
Shred	shred	shred.
Shut	shut	shut.
Slit	slit	slit.
Split	split	split.
Spread	spread	spread.
Sweat	sweat (sweated)	sweat (sweated).
Thrust	thrust	thrust.

NOTE 1.—Observe that all these Verbs are words of one syllable, that all end in *-d* or *-t* sounds, and that they are the only Verbs in common use in which the past tense is the same in form as the present, except *Beat, beat, beaten*.

NOTE 2.—All these, except *burst*, are weak verbs, though the weak endings have been dropped. For example, *hitte* and *redde* were once forms equivalent to our past tenses *hit* and *read*.

NOTE 3.—The present *read* is pronounced like *reed*; the past and past participle are pronounced like *red*.

## II. Verbs that have the past tense and past participle alike.

PRESENT.	PAST.	PAST PARTICIPLE.
Abide	abode	abode.
Begird	begirt	begirt.
Behold	beheld	beheld (beholden).
Bend	bent	bent.
Bereave	bereft	bereft (bereaved.)
Beseech	besought	besought.
Bind	bound	bound.
Bleed	bled	bled.
Breed	bred	bred.
Bring	brought	brought.
Build	built	built.
Burn	burnt (burned)	burnt (burned).
Buy	bought	bought.
Catch	caught	caught.
Cling	clung	clung.
Creep	crept	crept.
Deal	dealt	dealt.
Dig	dug (digged)	dug (digged).
Dream	dreamt (dreamed)	dreamt (dreamed).
Dwell	dwelt	dwelt.
Engrave	engraved	engraved (engraven).
Feed	fed	fed.
Feel	felt	felt.
Fight	fought	fought.
Find	found	found.
Flee	fled	fled.
Fling	flung	flung.
Get	got	got (gotten).
Gild	gilt (gilded)	gilt (gilded).
Gird	girt (girded)	girt (girded).
Gnaw	gnawed	gnawed (gnawn).
Grind	ground	ground.
Hang	hung (hanged)	hung (hanged).
Have	had	had.
Hear	heard	heard.

PRESENT.	PAST.	PAST PARTICIPLE.
Help	helped	helped (holpen).
Hold	held	held (holden).
Keep	kept	kept.
Kneel	knelt (kneeded)	knelt (kneeded).
Lade	laded	laded (laden).
Lay	laid	laid.
Lead	led	led.
Leap	leapt <i>or</i> lept (leaped)	leapt <i>or</i> lept (leaped).
Learn	learnt (learned)	learnt (learned).
Leave	left	left.
Lend	lent	lent.
Lift	lifted (lift)	lifted (lift).
Light	lighted (lit)	lighted (lit).
Load	loaded	loaded (loaden).
Lose	lost	lost.
Make	made	made.
Mean	meant	meant.
Meet	met	met.
Melt	melted	melted (molten).
Pay	paid	paid.
Pen	pent	pent.
Rend	rent	rent.
Say	said	said.
Seek	sought	sought.
Sell	sold	sold.
Send	sent	sent.
Shape	shaped	shaped (shapen).
Shave	shaved	shaved (shaven).
Shine	shone	shone.
Shoe	shod	shod.
Shoot	shot	shot.
Sink	sunk (sank)	sunk (sunken).
Sit	sat	sat.
Sleep	slept	slept.
Sling	slung	slung.
Slink	slunk	slunk.

PRESENT.	PAST.	PAST PARTICIPLE.
Smell	smelt	smelt.
Speed	sped	sped.
Spell	spelt	spelt.
Spend	spent	spent.
Spill	spilt	spilt (spilled).
Spin	spun (span)	spun.
Stay	staid	staid.
Stand	stood	stood.
Stave	stove	stove (stoven).
Stick	stuck	stuck.
Sting	stung	stung.
Stink	stunk	stunk.
String	strung	strung.
Sweep	swept	swept.
Swing	swung	swung.
Teach	taught	taught.
Tell	told	told.
Think	thought	thought.
Wax	waxed	waxed (waxen).
Wed	wedded (wed)	wedded (wed).
Weep	wept	wept.
Win	won	won.
Wind	wound	wound.
Work	wrought	wrought.
Wring	wrung	wrung.

### III. Verbs that have distinct forms for the three parts.

PRESENT.	PAST.	PAST PARTICIPLE.
Arise	arose	arisen.
Awake	awoke (awaked)	awaked.
Bear (= carry)	bore	borne.
Bear (= give birth to)	bare	born.
Beget	begat (begot)	begotten (begot).
Begin	began	begun.
Bestride	bestrode	bestritten.
Bid	bade (bid)	bidden (bid).

PRESENT.	PAST.	PAST PARTICIPLE.
Bite	bit	bitten (bit).
Blow	blew	blown.
Break	broke (brake)	broken (broke).
Chide	chid	chidden (chid).
Choose	chose	chosen.
Cleave	cleft (clove)	cloven (cleft).
Clothe	clothed (clad)	clad (clothed).
Crow	crew	crowed.
Dare	durst (dared)	dared.
Do	did	done.
Draw	drew	drawn.
Dress	dressed (drest)	drest (dressed).
Drink	drank	drunk.
Drive	drove (drave)	driven.
Eat	ate	eaten.
Fall	fell	fallen.
Fly	flew	flown.
Forbear	forbore	forborne.
Forbid	forbade	forbidden (forbid).
Forget	forgot	forgotten (forgot).
Forsake	forsook	forsaken (forsook).
Freeze	froze	frozen.
Give	gave	given.
Go	went	gone.
Grow	grew	grown.
Hew	hewed	hewn (hewed).
Hide	hid	hidden (hid).
Know	knew	known.
Lie (= recline)	lay	lain.
Mow	mowed	mown (mowed).
Ride	rode	ridden.
Ring	rang (rung)	rung.
Rise	rose	risen.
Rive	rived	riven.
Saw	sawed	sawn.
See	saw	seen.
Seethe	sod (seethed)	sodden (seethed).

PRESENT.	PAST.	PAST PARTICIPLE.
Sew	sewed	sewn (sewed).
Shake	shook	shaken (shook).
Shear	sheared	shorn (sheared).
Shew } Show }	shewed } showed }	shown.
Shrink	shrank (shrunk)	shrunk.
Sing	sang (sung)	sung.
Slay	slew	slain.
Slide	slid	slidden (slid).
Smite	smote	smitten.
Sow	sowed	sown (sowed).
Speak	spoke (spake)	spoken (spoke).
Spring	sprang (sprung)	sprung.
Steal	stole	stolen.
Stride	strode	stridden.
Strike	struck	stricken (struck).
Strive	strove	striven.
Strew	strewed	strewn (strewed).
Strow	strowed	strown (strowed).
Swear	swore	sworn.
Swell	swelled	swollen (swelled).
Swim	swam (swum)	swum.
Take	took	taken.
Tear	tore	torn.
Thrive	throve	thriven.
Throw	threw	thrown.
Tread	trod	trodden (trod).
Wake	woke (waked)	waked.
Wear	wore	worn.
Weave	wove	woven.
Write	wrote	written (writ).

NOTE.—Four Verbs have the present tense and past participle only alike.

Become	became	become.
Come	came	come.
Run	ran	run.
Spit	spat	spit.

**87. REMARKS ON THE INFLEXIONS IN THE SIMPLE TENSES OF THE INDICATIVE.**

REM. 1.—The second person singular of the Present is usually formed by adding *-est* to the stem, when it ends in a consonant, and *-st* when it ends in a vowel.

“Thou *visitest* the earth and *blessest* it, thou *makest* it very plenteous.”

But *-est* is added to stems ending in *-y*, preceded by a vowel: as *prayest, surveyest, enjoyest, buyest*.

Some verbs in *-y*, preceded by a consonant, change *y* into *i*: as *try, triest; carry, carriest*.

REM. 2.—In the third person singular of the Present, *e* is inserted before *s*, when the stem ends with an *s* sound: as *caresses, fixes, lurches, wishes*.

Verbs in *-y*, preceded by a consonant, have *-es* added to the stem (*y* being changed to *i*): as

*try, tries; fly, flies.*

But verbs in *y*, preceded by a vowel, have *s* added to the stem: as *buy, buys; pray, prays*.

REM. 3.—An old termination *-eth*, for the third person singular of the Present, is still retained in poetry and solemn language:

He *prayeth* best, who *loveth* best  
All things both great and small;  
For the dear God who *loveth* us,  
He made and *loveth* all.—*Coleridge*.

REM. 4.—In the endings *-est* and *-ed*, the *e* is frequently omitted in poetry, the mark ' being inserted to show the omission:

The current that with gentle murmur glides,  
Thou *know'st*, being *stopp'd*, impatiently doth rage.—*Shakespeare*.

REM. 5.—Notice the doubling of the final letter of the stem in some verbs; as, *bid*, *biddest*, *bidding*; *worship*, *worshippest*, *worshipping*. Generally, when the accent falls on the final syllable of the stem, the final letter is repeated, as *begin*, *beginnest*, *beginning*: whereas Verbs with the accent on an earlier syllable do not double the final letter, as *offer*, *offerest*, *offering*; *benefit*, *benefitest*, *benefiting*; except Verbs in *-el* and *-il*, as *counsel*, *counselfest*, *counselling*; *peril*, *perildest*, *perilling*.

#### THE SUBJUNCTIVE MOOD.

88. The Subjunctive is the mood of—

1. Suggestion, as distinguished from Command (Imperative).
2. Thought, as distinguished from Fact (Indicative).

It is called *Subjunctive* because it is found chiefly in sentences attached and subordinate to a principal sentence.

For example, after verbs of *Charging*, we may have a dependent sentence introduced by the Subordinate Conjunction *that*, and the Verb in this sentence will be in the Subjunctive Mood.

I charge thee that thou *attend* me.—*Shakespeare*.

Or again, in Conditional Sentences introduced by the Subordinate Conjunction *if*, the Subjunctive Mood is frequently found :

If fortune *serve* me, I'll requite this kindness.—*Shakespeare*.

89. Even in the Simple Sentence we sometimes find the Subjunctive used to express a *wish* or an *exhortation*:

Now, good digestion *wait* on appetite,  
And health on both.—*Shakespeare*.

*Break* we our watch up.—*Shakespeare*.

Good night; and better health  
*Attend* his majesty.—*Shakespeare*.

This day no man *think*

He has business at his house, for all shall stay.—*Shakespeare*.

90. To make the forms of the Verb in the simple tenses of the Subjunctive Mood clear to the learner, we put them as they are found in some Conditional Sentences :

SUBJUNCTIVE MOOD.—SIMPLE TENSES.

PRESENT.

PAST.

<i>S.</i> 1. (If I) love.	<i>S.</i> 1. (If I) loved.
2. (If thou) love ( <i>or</i> lovest).	2. (If thou) loved ( <i>or</i> lovedst).
3. (If he) love.	3. (If he) loved.

<i>P.</i> 1. (If we) love.	<i>P.</i> 1. (If we) loved.
2. (If ye) love.	2. (If ye) loved.
3. (If they) love.	3. (If they) loved.

And putting *steal* for *love*, and *stole* for *loved*, we get the forms for the typical strong Verb.

VERBAL FORMS ENDING IN -ING.

91. We have four distinct forms in *-ing* formed from Verbal Stems, all of which are in constant use, called

1. The *Gerund* (from a Latin word meaning *a carrying on* of an action or state), as *knowing*, *hearing*, *reading*. It is chiefly used like a Noun after a Preposition, such as *of*, *for*, *with*, *in*, and it may be followed by the same case as that which follows the Verb to which the Gerund belongs : thus

I had no opportunity *of knowing* him.  
He made an excuse *for going*.  
I spent the evening *in playing* chess.

2. The *Participle*, which differs from the Gerund in that it may be used as an Adjective agreeing in case with a Noun :

I found him *playing* chess.  
He has a *charming* sister.

3. The *Verbal Noun*, which is not capable of governing an Objective case, and can take a plural: as

I heard *the raging* of the storm.

This dangerous treason, lurking in our way,  
To hinder our *beginnings*.—*Shakespeare*.

I'll have no *speaking*: I will have my bond.—*Shakespeare*.

4. The *Infinitive*.

'Tis better *playing* with a lion's whelp  
Than with an old one dying.—*Shakespeare*.

*Writing* is become one of my principal amusements.  
*Cowper*.

#### COMPOUND TENSES.

92. In making a statement about the performance of an action, we want words to express—

1. The time of the performance; whether at the *Present* time, or in *Past* time, or in *Future* time.
2. The state of the action at the time specified, whether the operation is, was, or will be *Momentary*, *Continuous*, or *Completed*.

93. We require, then, Nine Forms to express the nine distinct statements, that arise from the combinations of the notions of *time of performance* and *state of the action*: thus

	MOMENTARY.	CONTINUOUS.	COMPLETED.
Present.	I rise.	I am rising.	I have risen.
Past.	I rose.	I was rising.	I have risen.
Future.	I shall rise.	I shall be rising.	I shall have risen.

94. The Latin language expresses six, the Greek seven, of these forms by *single* words. In English we have to denote seven by *compound* forms. In the construction of these seven forms we seek the *assistance* of Verbs which are for that reason called *Auxiliary Verbs*, *Be*, *Have*, *Shall*, and *Will*.

**95.** Passing on from statements of *fact* to the expression of *commands*, *intentions*, *hopes*, and *thoughts*—many of which a language rich in inflexions, as the Greek, can denote by *single* words—we can denote most of them only by compound forms, involving such auxiliary words as *Let*, *May*, and *Can*; *Might*, *Could*, *Would*, and *Should*.

Further, in the *Passive Voice* we denote the forms of the Verb entirely by the aid of Auxiliary Verbs; as, *I am loved*, *I shall be loved*, and the like.

**96.****AUXILIARY VERBS.****SIMPLE TENSES.****INDICATIVE MOOD.**

	PRESENT TENSE.	PAST TENSE.
BE.	<i>S.</i> Am, art, is. <i>P.</i> Are.	<i>S.</i> Was, wast <i>or</i> wert, was. <i>P.</i> Were.
HAVE.	<i>S.</i> Have, hast, has <i>or</i> hath. <i>P.</i> Have.	<i>S.</i> Had, hadst, had. <i>P.</i> Had.
SHALL.	<i>S.</i> Shall, shalt, shall. <i>P.</i> Shall.	<i>S.</i> Should, shouldst, should. <i>P.</i> Should.
WILL.	<i>S.</i> Will, wilt, will. <i>P.</i> Will.	<i>S.</i> Would, wouldst, would. <i>P.</i> Would.
CAN.	<i>S.</i> Can, canst, can. <i>P.</i> Can.	<i>S.</i> Could, couldst, could. <i>P.</i> Could.
MAY.	<i>S.</i> May, mayst, may. <i>P.</i> May.	<i>S.</i> Might, mightst, might. <i>P.</i> Might.

**SUBJUNCTIVE MOOD.**

	PRESENT TENSE.	PAST TENSE.
BE.	<i>S.</i> Be. <i>P.</i> Be.	<i>S.</i> Were, wert, were. <i>P.</i> Were.

The Subjunctive tenses of the other Verbs are the same in form as the corresponding tenses of the Indicative. Some grammarians object to the forms *hadst*, *shouldst*, etc., for the second person of the Past Subjunctive, and give *had*, *should*, etc., as the correct forms.

We use also the Infinitives *be* and *have*.

” ” Imperatives *be* and *have*.

” ” Present Participles *being* and *having*.

” ” Past Participles *been* and *had*.

## 97. NOTES ON THE AUXILIARY VERBS.

BE.—The form *beest* for the second person of the Indicative (and Subjunctive) Present is found in our best writers :

If thou beest he : but O, how fallen, how chang'd.—*Milton*.

The form *be* is found in old English for all three persons of the plural of the Indicative Present.

We *be* twelve brethren.—Gen. xlvi. 32.

Ye *be* righteous.—2 Kings x. 9.

They *be* idle.—Exod. v. 8.

SHALL.—This Verb is from an Anglo-Saxon Verb meaning *I am bound*, *I owe*, giving a notion of *compulsion* from some *external source*.

WILL.—This Verb is from an Anglo-Saxon Verb meaning *I desire*, giving a notion of *intention* on the part of the agent.

CAN.—This Verb is from an Anglo-Saxon Verb meaning *I know*, *I am able*, from which are derived our words *can* and *ken*.

The *l* in *could* is an error. It was probably inserted by some writer who thought the form ought to be like *would* and *should*.

MAY.—This Verb is from an Anglo-Saxon Verb meaning *I am able*, used of *physical* power, whereas *can* is from a Verb used of *intellectual* power.

## SHALL AND WILL.

98. In the employment of these words to form a future tense, we must distinguish the *unemphatic* from the *emphatic* use.

In ordinary conversation, when *shall* and *will* are merely used as signs to mark future events, custom (or, as some say, courtesy) has decided that *shall* is to be used for the *first* person, and *will* for the *second* and *third* persons : thus we say

I shall go to London to-morrow.

You will be too late for the train.

The Queen will leave Windsor to-day.

But, even in the discourse of common life, when the *intention* marked by the word *will*, or the *compulsion* implied in the word *shall*, is to be made prominent in even a slight degree, *will* is used with the *first* person, and *shall* with the *second* and *third* persons :

*Falstaff.* You must excuse me, Master Robert Shallow.

*Shallow.* I will not excuse you : you shall not be excused : excuses shall not be admitted.

99. Next, in the emphatic language of poetry and the higher prose, *will* denotes *free intention*.

*Shall* denotes *strong compulsion, earnest admonition, firm assurance*, what must be, what ought to be, what is sure to come to pass.

Hence *will* is often used with the *first* person :

I will arise and slay thee with my hands.—*Tennyson.*

And for her sake I do rear up her boy,

And for her sake I will not part with him.—*Shakespeare.*

And *shall* is often used with the *second* and *third* persons :

Since thou art dead, lo ! here I prophesy,

Sorrow on love hereafter shall attend.—*Shakespeare.*

Say to me, whose fortunes *shall* rise higher, Caesar's, or mine?—*Shakespeare*.

Be thou as chaste as ice, as pure as snow, thou *shalt* not escape calumny.—*Shakespeare*.

I shall miss thee :  
But yet thou *shall* have freedom.—*Shakespeare*.

I shall go to him, but he *shall* not return to me.

2 Sam. xii. 23.

100. *Shall* is often used to give emphasis to statements in which *will* might be used in the language of ordinary conversation : for example,

- (1) *I shall obey you* is the usual reply of an inferior to the commands of a superior in Shakespeare's plays.
- (2) You *shall* do marvellous wisely, good Reynaldo,  
Before you visit him, to make inquiry  
Of his behaviour.—*Hamlet*.
- (3) Mark Antony *shall* not love Cæsar dead  
So well as Brutus living ; but will follow  
The fortunes and affairs of noble Brutus.—*Jul. Caes.*
- (4) You say you are a better soldier :  
Let it appéar so ; make your vaunting true,  
And it *shall* please me well.—*Jul. Caes.*

#### THE AUXILIARY VERB DO.

101. *Do* and its past tense, *did*, are used with the pure infinitive to make compound tenses, which sometimes are emphatic :

Russet lawns, and fallows gray,  
Where the nibbling flocks *do stray*.—*Milton*.

I tell you that which you yourselves *do know*.—*Shakespeare*.

When you *do* dance, I wish you  
 A wave o' the sea, that you might ever do  
 Nothing but that.—*Shakespeare*.

So I have heard, and *do* in part *believe* it.—*Shakespeare*.

One, whom the music of his own vain tongue  
*Doth ravish* like enchanting harmony.—*Shakespeare*.

The cock, that is the trumpet to the morn,  
*Doth*, with his lofty and shrill-sounding throat,  
*Awake* the god of day.—*Shakespeare*.

The serpent beguiled me, and I *did eat*.—Gen. iii. 13.

This to me  
 In dreadful secrecy *impart* they *did*.—*Shakespeare*.

Very often in questions, denials, and deprecations :

*Dost thou hear?*  
*Do you know* this lady?  
*I do not know* her.  
*Do not draw* the curtain.—*Shakespeare*.

#### THE AUXILIARY VERB LET.

**102.** *Let* is used with the pure infinitive to supply the want of single words to express commands or exhortations, addressed to the *first* and *third* persons :

*Let us not flatter* ourselves.  
*Let no* such man *be trusted*.—*Shakespeare*.

#### PASSIVE FORMS.

**103.** The Passive Voice of a Verb of Action is used when the object of the action is made the subject of the sentence.

Thus a simple sentence of the form—

God governs the universe

may be thrown into another shape by putting the Verb in the Passive, and changing the object of the action into the subject of the new sentence: thus

The universe is governed by God.

**104.** In *transitive* Verbs, passive tenses are formed by combining forms from *Be* and *Have* with the Past Participles of the Verbs; thus, for the Indicative Mood of the Passive Voice of the Verb *Love*, we have

	MOMENTARY.	CONTINUOUS.	COMPLETED.
<i>Present.</i>	I am loved.	I am being loved.	I have been loved.
<i>Past.</i>	I was loved.	I was being loved.	I had been loved.
<i>Future.</i>	I shall be loved.		I shall have been loved.

The Continuous Forms are but seldom used.

The Momentary Forms are in many Verbs equivalent to Completed Forms: thus, *He is gone*, *The work is finished*.

**105.** Only the transitive active can be changed into a passive, and then its object becomes the subject of the sentence.

The *dative* can also become the subject: thus

ACTIVE.	PASSIVE.
He paid me five shillings.	I was paid five shillings by him.
She told me the story.	I was told the story by her.

**106.** When an active Verb is followed by a prepositional phrase, the Noun governed by the Preposition may sometimes be turned into the subject of the passive, and the Preposition, following the Verb, is blended with it into a single notion.

ACTIVE.	PASSIVE.
He sent for me.	I was sent for by him.
He complains of your conduct.	Your conduct is complained of by him.

## *PART IV.*

### RULES OF CONSTRUCTION IN THE SIMPLE SENTENCE.

#### I.—The Subject.

107. In a simple statement, the subject may be

1. A Noun.

*Love sees no faults.*—*Cowper.*

2. An Adjective used as a Noun.

*The Assyrian* came down like a wolf on the fold.—*Byron.*

3. A Pronoun.

*She* never told her love.—*Shakespeare.*

4. An Infinitive.

*To err* is human, *to forgive* divine.—*Pope.*

5. A Phrase.

*A lover's ear* will hear the lowest sound.—*Shakespeare.*

6. A Sentence.

I soon recover from these needless frights,  
And *God is merciful* sets all to rights.—*Cowper.*

#### USES OF THE PRONOUN IT AS A SUBJECT.

108. *It* is used in an indefinite way, as the subject of a sentence, when we speak :

1. Of what we call the operations of nature or of chance :

It rains. It snows. It happens. It fell out.  
How fares it with the happy dead?—*Tennyson.*

2. Of times and seasons :

It is four o'clock. It was winter.

3. Of desires and notions :

It pleased Darius. It seemed good to the king.

**109.** *It*, as a subject, sometimes follows, by way of repetition, the real subject, to give more emphasis to the statement :

Virtue, how frail *it* is!  
Friendship too rare!  
Love, how *it* sells poor bliss  
For proud despair!—*Shelley.*

NOTE 1.—Other personal Pronouns are used in the same way :

Few words, *they* darken speech, and so do many.—*Ben Jonson.*

Kings, *they* must never forget that they are men.—*Bolingbroke.*

Your fathers, where are they: and the prophets, do they live for ever?—*Zech.* i. 5.

NOTE 2.—*It*, as an object, is used in the same way :

The jewel that we find, we stoop and take *it*.—*Shakespeare.*

**110.** *It*, as if it were the subject, often precedes the real subject, especially when that subject is an infinitive, an infinitive sentence, or a sentence introduced by *that*:

It is disgraceful to steal.

It is certain that he is alive.

It is upon record, that a battle between two armies was once broken off by an earthquake.—*Gibbon.*

It is excellent  
To have a giant's strength : but it is tyrannous  
To use it like a giant.—*Shakespeare*.

On days of general festivity it was the custom of the ancients to adorn their doors with lamps and with branches of laurel, and to crown their heads with a garland of flowers.  
—*Gibbon*.

This form of expression is found in many proverbs :

It is hard to be high and humble.

It is better to be a beggar than a fool.

#### *OMISSION OF THE SUBJECT.*

**111.** The subject is omitted :

1. With imperatives : *Fear God : honour the king.*

2. In conversational phrases :

*Thank you, for I thank you.*

*Pray, tell me, for I pray you to tell me.*

Beseech you, Sir, be merry.—*Shakespeare*.

#### *REPETITION OF THE SUBJECT.*

**112.** The repetition of the subject in the same, or a second sentence, gives emphasis to a description :

Reason's whole pleasure, all the joys of sense,  
Lie in three words, health, peace, and competence ;  
But health consists with temperance alone,  
And *peace, O Virtue ! peace* is all thy own.—*Pope*.

*The day broke, the day* which was to decide the fate of India.—*Macaulay*.

## AGREEMENT OF SUBJECT AND VERB.

**113.** A finite Verb agrees with its subject in number and person :

The lights *begin* to twinkle from the rocks :

The long day *wanes* : the slow moon *climbs* : the deep  
*Moans* round with many voices.—*Tennyson*.

**114.** A Verb referring to two or more subjects, connected by *and*, is put in the plural :

Time and tide *wait* for no man.

The situation of Great Britain, the character of her people, and the nature of her government, *fit* her for trade and commerce.—*Bolingbroke*.

Propriety of thought, and propriety of diction, *are* commonly found together. Obscurity and affectation *are* the two greatest faults of style.—*Macaulay*.

This rule is not always observed, because the subjects are sometimes regarded as making up a single notion :

Hill and dale *doth* boast thy blessing.—*Milton*.

The labour and risk of the voyage *was* attended by almost incredible profit.—*Gibbon*.

Renown and grace *is* dead.—*Shakespeare*.

**115.** When the subject is a Relative Pronoun, the person of the Verb depends on the personal notion conveyed by the Pronoun :

I am no orator, as Brutus is,

But, as you know me all, a plain blunt man,

*That love* my friend.—*Shakespeare*.

If thou beest he ; but O, how fallen, how chang'd

From him, who, in the happy realms of light,

Cloth'd with transcendent brightness, *didst* outshine

Myriads, though bright.—*Milton*.

**116.** In the form Subject – Copula – Predicate, the general rule is, that the copula agrees with the subject :

The Dutch *have been*, from the foundation of their commonwealth, a nation of patriots and merchants.—*Bolingbroke*.

From this instant

There's nothing serious in mortality ;

All *is* but toys : renown and grace is dead.—*Shakespeare*.

But when the predicate stands first, the copula may agree with it :

The noblest reward of a sovereign *is* the love and respect of his people.—*Bolingbroke*.

What *is* six winters ? they are quickly gone.—*Shakespeare*.

**117.** When two subjects in the singular number, and of the *third person*, are connected by *or* or *nor*, the Verb is in the singular :

John or James *is* coming.

Where neither moth nor rust *doth* corrupt.—Matt. vi. 20.

**118.** When subjects of *different persons* are connected by *or* or *nor*, the Verb usually agrees with the subject nearest to it :

He or I am expected.

Neither I nor he is expected.

But there is no fixed usage in these cases, and the combinations are so awkward, that they should be avoided : thus

One of us, he or I, is expected.

I am not expected, nor is he.

**119.** When an affirmative statement is connected with a negative statement, and a Verb refers to both, it is in the singular :

My poverty, and not my will, consents.—*Shakespeare*.

**120.** *Collective Nouns*, such as *Nation, People, Senate, Herd, Army*, and many others, have a plural Verb, when the speaker has in view the units that make up the whole, and a singular Verb, when the speaker calls attention to the collection as a whole.

For example, we might say with correctness

A party *was* sent (from the ship) to an island.

But Southey writes

A party *were* sent to an island.

So, again, in the following examples, the *number* of the words in italics might be changed, without any grammatical error being made :

The infantry *were* brought up to the attack.—*Macaulay*.

The infantry *was* driven back.—*Macaulay*.

The cavalry *were* fifteen thousand.—*Macaulay*.

The army took up *its* quarters in a grove.—*Macaulay*.

When day broke the enemy *were* no more to be seen.—*Macaulay*.

The lowing herd *wind* slowly o'er the lea.—*Gray*.

As when a mighty people *rejoice*.—*Tennyson*.

How great a part of mankind *bear* poverty with cheerfulness, because *they have* been bred in it, and *are* accustomed to it.—*Bolingbroke*.

A passage in John vii. 49 is noteworthy, because it gives, by a literal translation from the Greek, both usages :

This people, who *knoweth* not the law, *are* cursed.

**121.** *Many a* is followed by a singular or plural Verb according as the speaker has in view one of the individuals that make up the collection, or a number of them :

Full many a flower *is* born to blush unseen  
 And waste *its* sweetness on the desert air.—*Gray.*

Their name, their years, spelt by the unlettered muse,  
 The place of fame and elegy supply ;  
 And many a holy text around she strews,  
 That *teach* the rustic moralist to die.—*Gray.*

**122.** Here notice the use of the Definite Article to make an individual represent the class or kind to which it belongs :

*The strawberry* grows underneath *the nettle*,  
 And wholesome berries thrive and ripen best,  
 Neighbour'd by fruit of baser quality.—*Shakespeare.*

*The elephant* hath joints, but none for courtesy : his legs  
 are legs for necessity, not for flexure.—*Shakespeare.*

The Gaul shall come against thee  
 From the land of snow and night ;  
 Thou shalt give his fair-haired armies  
 To *the raven* and *the kite*.—*Macaulay.*

## II.—The Object.

**123.** The objective case is much used to express :

i. The object on which an action is performed, or towards  
 which an action is directed.

Thus it follows Verbs expressing an exercise  
 of the appetites, as *eat, drink* :  
 of the senses, as *see, hear, smell* :  
 of the affections, as *love, hate* :  
 of the intellect, as *know, think*.

Also, it follows Verbs that express :

Movement of an object, as *bear, carry* :

Hitting, as *hit, strike, beat*:

Changing the form of an object, as *rend, cut, tear*:

Constructing, as *make, build, work*.

2. The result of an action or feeling, expressed by a Verb, *repeated* in a Noun of like signification: as  
 I sing a song. I tell a tale.

The Noun is usually qualified by an Adjective:

Fight the good fight. Live a virtuous life.

Judge righteous judgment.

Thou, quiet soul, sleep thou a quiet sleep.—*Shakespeare*.

He works his work, I mine.—*Tennyson*.

O Ratcliff! I have dream'd a fearful dream.

*Shakespeare*.

He smiles a smile more dreadful

Than his own dreadful frown,

When he sees the thick black cloud of smoke

Go up from the conquered town.—*Macaulay*.

This is called the construction of the **Cognate Object**.

124. When the object of a Verb is the same person or thing as the subject of the sentence, the object is generally denoted by one of the Pronouns compounded with *-self* or *-selves*:

Cato slew himself. Anger punishes itself. One pities oneself.

NOTE 1.—In poetry the subject is sometimes repeated as the object:

Cassius from bondage will deliver Cassius.—*Shakespeare*.

NOTE 2.—*Self* and *selves* are often omitted:

I laid *me* down and slept.—*Psalm* iii. 5.

They sat *them* down upon the yellow sand.—*Tennyson*.

I met a fool,

Who laid *him* down and bask'd *him* in the sun.

*Shakespeare*.

With whine and bound the spaniel  
 His master's whistle hears ;  
 And the sheep yields *her* patiently  
 To the loud clashing shears.—*Macaulay*.

## DOUBLE OBJECTIVE.

125. Many Transitive Verbs take a second objective case to complete their meaning : such are

MAKE. We make ourselves *fools*.—*Shakespeare*.

CALL. Call him *a slanderous coward and a villain*.

*Shakespeare*.

DEEM. For standing on the Persian's grave,  
 I could not deem myself *a slave*.—*Byron*.

BANISH. I banish her *my bed and company*.—*Shakespeare*.

126. Some Verbs of *asking* and *teaching* take two objectives, one of the person, the other of the thing :

Ask *me* no reason why I love you.—*Shakespeare*.

Or what man is there of you, *whom* if his son *ask bread*, will he give him a stone?—Matt. vi. 19.

One, that *hath taught me more wit* than ever I learned before in my life.—*Shakespeare*.

For thy escape would *teach me tyranny*.—*Shakespeare*.

But O ! how oddly will it sound, that I  
 Must *ask my child forgiveness*.—*Shakespeare*.

Demand *me nothing* : what you know, you know :  
 From this time forth I never will speak word.—*Shakespeare*.

Her father lov'd me ; oft invited me ;  
 Still *questioned me the story of my life*,  
 From year to year ; *the battles, sieges, fortunes*,  
 That I have pass'd.—*Shakespeare*.

In the passive voice of these Verbs the *personal* object becomes the subject of the Verb, and the *thing* is still expressed in the objective.

When you are asked this question next, say . . .—*Shakespeare*.

*OBJECTIVE OF TIME, SPACE, AND PRICE.*

**127.** The extent of time, space, and price is often expressed by an objective case unsupported by any Preposition:

TIME. We have toiled *all night*.

I see it more clearly *every day*.

He is *ten years* old.

Queen Victoria has reigned *thirty-eight years*.

The objective answers not only the question *How long?* but also the question *When?*

*The third day* comes a frost, a killing frost.—*Shakespeare*.

A sadder and a wiser man

He rose *the morrow morn*.—*Coleridge*.

Ye know not *what hour* your Lord doth come.—*Matt. xxiv. 42*.

SPACE. They went *a day's journey*.

The camp was *five miles* from Rome.

The fleet was nearly *ten leagues* distant.

He will not draw back *an inch*.

PRICE. This hat cost me *fourteen shillings*.

Coffee is *eighteenpence* a pound.

Observe that, in the sentence *I earn a pound a day*, the first *a* is from the Anglo-Saxon numeral *an*, meaning *one*, and the second *a* is from the Anglo-Saxon Preposition *on*, when used in expressions like *on daeg, daily, every day*.

**128.** The objective is sometimes found with Nouns where we might expect a prepositional phrase with *of*:

On either *side the river* lie

Long fields of barley and of rye.—*Tennyson*.

By a fresh fountain side  
They sat them down.—*Milton.*

I had been now thirteen days on shore, and had been eleven times *on board the ship*.—*Defoe.*

#### OBJECTIVE OF MANNER.

**129.** Such expressions as *hand in hand*, *face to face*, *side by side*, appear in a sentence without any Verb or Preposition on which they can be said to depend; and they are explained as phrases, of which the first word is an objective case expressing the *manner* of an action:

Philosophy, that does not dream or stray,  
Walks *arm in arm* with nature all his way.—*Cowper.*  
Both tugging to be victors, *breast to breast*,  
Yet neither conquering nor conquered.—*Shakespeare.*

NOTE.—For another explanation, see § 168, 3.

#### DATIVE CASE.

**130.** When the dative stands for the person *interested* in an action, we can generally put in its place a prepositional phrase involving *to* or *for*, or *for the use of*, or *for the benefit of*; thus

Solve *me* this problem, that is, *for me*.

They made *themselves* aprons, that is, *for themselves*.

Jacob took *him* rods of green poplar, that is, *for himself*.

She left *him* all her property, that is, *for his use*.

Choose *you* this day whom ye will serve, that is, *for yourselves*.—*Josh. xxiv. 15.*

Sir, I desire you, do *me* right and justice.—*Shakespeare.*

NOTE 1.—Occasionally the dative stands for the person suffering *loss* or *injury* from the action:

His fame had raised *him* up enemies.—*Macaulay.*

NOTE 2.—By a construction coming, through the Anglo-Saxon, from the Latin, a dative follows some Adjectives, as *like* and *near*:

What though my winged hours of bliss have been  
Like *angel-visits*, few and far between.—*Campbell.*

I have heard thee say  
No grief did ever come so near *thy heart*,  
As when thy lady and thy true love died.—*Shakespeare.*

NOTE 3.—We have the remains of an old dative in the words *methinks*, it seems to me, and *methought*, it seemed to me.

#### APPOSITION.

131. A Noun, standing in the same case, and describing more fully the name, office, or character of any Noun in a sentence is said to be in *apposition* to that Noun:

I, *Paul*, have written it with mine own hand.

The Noun in apposition may be qualified by Adjectives or prepositional phrases:

Methought I heard a voice cry, Sleep no more :  
Macbeth hath murdered sleep—*the innocent sleep.*  
*Shakespeare.*

Canute, the greatest and most powerful monarch of his time, sovereign of Denmark and Norway, as well as of England, could not fail of meeting with adulation from his courtiers.—*Hume.*

Therefore the moon, the governess of floods,  
Pale in her anger, washes all the air.—*Shakespeare.*

Spain, the western extremity of the (Roman) empire, of Europe, and of the ancient world, has, in every age, invariably preserved the same natural limits ; the Pyrenean mountains, the Mediterranean, and the Atlantic Ocean.—*Gibbon.*

Rome, the capital of a great monarchy, was incessantly filled with subjects and strangers from every part of the world.—*Gibbon*.

Hope, the best comfort of our imperfect condition, was not denied to the Roman slave.—*Gibbon*.

**132.** Instead of a Noun in apposition we may have

(1) A Numeral :

When shall we *three* meet again?—*Shakespeare*.

(2) An Infinitive sentence :

The antique Persians taught three useful things,

*To draw the bow, to ride, and speak the truth*.—*Byron*.

(3) An Adjective preceded by the definite Article :

O high-minded Moray, *the exiled, the dear*,

In the blush of the dawning the standard uprear.—*Scott*.

(4) A sentence introduced by *That*, explaining such expressions as *The hope, The belief*:

Friends I am with you all, and love you all,

Upon this hope, that you shall give me reasons,

Why and wherein Caesar was dangerous.—*Shakespeare*.

The belief again gained ground that the king had been privy to the murder of the archbishop, and that these disasters were a judgment upon him.—*Hume*.

**III.—The Predicate.**

**133.** The word *Predicate* is used throughout this book for that part of a simple sentence, which is connected with the *Subject* of the sentence by the *Copula*, as in § 11.

The ordinary copula is some part of the auxiliary Verb BE, as in the sentences I *am* happy; thou *art* wretched; he *is* poor; we *are* foolish.

The employment of the Verb BE to form the copula must be carefully distinguished from its use to imply *existence*; as

I think ; therefore I am :

where *I am* means *I exist*.

In Dryden's line

Whatever is, is in its causes just :

the first *is* stands for *exists*, the second *is* stands for the copula.

**134.** The predicate may be

1. An Adjective.

Snow is *white*.

2. A Noun.

Knowledge is *power*.

3. A Pronoun.

Richard loves Richard ; that is, I am *I*.—*Shakespeare*.

4. A Numeral.

The grounds on which he rests the case are *two*.—*Macaulay*.

5. A Participle.

He is *reading*.

6. An Adverb.

*Here* is my hand : the deed is worthy doing.—*Shakespeare*.

7. A prepositional phrase.

Cardinal, I am *with you*.—*Shakespeare*.

8. A combination of words.

I am *a very foolish fond old man*.—*Shakespeare*.

### Copulative Verbs.

**135.** There are many Verbs in English of which the meaning is sometimes completed by an Adjective, Participle, or Noun, in the same case as the subject. Such Verbs, occupying the position and having the effect of the copula, are called **Copulative Verbs.** Such are

STAND.	They stand idle.
SIT.	They sit still.
SEEM.	He seems tired.
LOOK.	She looks ill.
FEEL.	I feel disappointed.
BECOME.	England has become a great nation.
LIE.	His other parts besides Prone on the flood, extended long and large, Lay floating many a rood.— <i>Milton.</i>
COME.	All these and more came flocking.— <i>Milton.</i>

### Omission of the Verb.

**136.** Completeness of grammatical construction is often neglected, that brevity of speech or vividness of expression may be obtained. For example, the Copula and the Verb are often omitted in quick and animated speech :

What news abroad?—*Shakespeare.*

Upon them! Victory sits on our helms.—*Shakespeare.*

A horse! A horse! My kingdom for a horse.—*Shakespeare.*

Strike up the drum! cry—Courage! and away.—*Shakespeare.*

Throw physic to the dogs: I'll none of it.—*Shakespeare.*

Should God create another Eve, and I

Another rib afford, yet loss of thee

Would never from my heart.—*Milton.*

### Emphatic Order of Words in the Simple Sentence.

137. The natural order of words in the simple sentence is the order in which they stand in § 11. Emphasis is obtained when this order is changed: for example

1. When the predicate is brought forward:

*Sweet* are the uses of adversity.—*Shakespeare*.

2. When the Verb is put before the subject:

Then *rose* from sea to sky the wild farewell,

Then *shriek'd* the timid, and *stood* still the brave.—*Byron*.

In such a night

*Stood* Dido with a willow in her hand

Upon the wild sea-banks, and *wav'd* her love

To come again to Carthage.—*Shakespeare*.

3. When the object, or an adverbial expression, is put at the beginning of the sentence:

*These delights* if thou canst give,

Mirth, *with thee* I mean to live.—*Milton*.

*Full many a gem* of purest ray serene

The dark unfathom'd caves of ocean bear.—*Gray*.

*Much good* may your humanity do you, as it does so much good to others.—*Cowper*.

*From our enemies* we expect evil treatment of every sort, we are prepared for it, we are animated by it, and we sometimes triumph in it; but when our friends abandon us, when they wound us, and when they take, to do this, an occasion where we stand the most in need of their support, and have the best title to it, the firmest mind finds it hard to resist.—*Bolingbroke*.

### Loose Parts of the Sentence.

**138.** A word, or phrase, may form part of a sentence, without being a member of the sentence : that is, not being the subject, verb, or object, and not qualifying any one of these. Such words and phrases are :

#### 1. The Vocative Case.

This is a form of address used when a person, or personified object, is spoken to by name :

Caesar cried, Help me, *Cassius*, or I sink.—*Shakespeare*.

*Friends, Romans, countrymen*, lend me your ears.—*Shakespeare*.

These pleasures, *Melancholy*, give,  
And I with thee will choose to live.—*Milton*.

*Auspicious Hope*, in thy sweet garden grow  
Wreaths for each toil, a charm for every woe.—*Campbell*.

Rise, *happy morn*, rise, *holy morn*,  
Draw forth the cheerful day from night :  
*O Father*, touch the East, and light  
The light that shone when Hope was born.—*Tennyson*.

#### 2. Interjections.

These are either sounds expressing sudden feelings, as of joy, sorrow, approbation ; as Hah ! Ah ! Oh ! Alas ! Hurrah ! or abbreviated sentences ; as Well done ! Prithee (I pray thee). Some stand alone : others have Nouns or prepositional phrases attached to them.

*Fie, fie !* unknot that threatening unkind brow.—*Shakespeare*.

*Hurrah !* for the great triumph,  
That stretches many a mile.—*Macaulay*.

Why so pale and wan, fond lover,  
*Prithee*, why so pale ?—*Suckling*.

*Ah me!* how weak a thing  
The heart of woman is.—*Shakespeare.*

*Vain men!* how little do we know what to wish or to pray  
for!—*Bolingbroke.*

On a day (*alack the day!*)  
Love, whose month is ever May,  
Spied a blossom passing fair,  
Playing in the wanton air.—*Shakespeare.*

*Out and alas!* that was my lady's voice :  
*Help! Help, ho! help!* O lady, speak again !  
Sweet Desdemona ! O, sweet mistress, speak.

*Shakespeare.*

3. The Absolute Case :

This construction, in which a Noun and Adjective (or participle) are usually combined, to express circumstances attending a state or action, is of frequent occurrence :

There was a time when *Ætna's* silent fire  
Slept unperceived, *the mountain* yet entire.—*Cowper.*

The phantom knight, *his glory fled*,  
Mourns o'er the field he heaped with dead.—*Scott.*

And now, *my stock of corn increasing*, I wanted to build  
my barns bigger.—*Defoe.*

The poor wren,  
The most diminutive of birds, will fight,  
*Her young ones in her nest*, against the owl.—*Shakespeare.*

They stood aloof, *the scars remaining*,  
Like cliffs which had been rent asunder.—*Coleridge.*

*Six frozen winters spent*,  
Return with welcome home from banishment.

*Shakespeare.*

*Joy absent*, grief is present for that time.—*Shakespeare.*

*It being a very cold day* when he made his will, he left for mourning to every man in the parish a great frieze coat.—*Addison.*

NOTE.—Such expressions as *hand in hand* (§ 129) are perhaps instances of abbreviation of this construction; thus, *hand in hand* = *hand placed in hand*: *face to face* = *face turned to face*.

#### 4. The Prepositional Infinitive.

This is common in such expressions as *to tell you the truth, so to speak, to say the truth, to be brief, to wit.*

Here Sir Joshua lies, and, *to tell you my mind,*

He has not left a wiser or better behind.—*Goldsmith.*

We last night received a piece of ill news at our club, which very sensibly afflicted every one of us. I question not but my readers themselves will be troubled at the hearing of it. *To keep them no longer in suspense,* Sir Roger de Coverley is dead.—*Addison.*

And, *to add greater honours to his age,*

*Than man could give him,* he died fearing God.

*Shakespeare.*

Pray, do not mock me :

I am a very foolish fond old man,

Fourscore and upward, not an hour more nor less;

And, *to deal plainly,*

I fear I am not in my perfect mind.—*Shakespeare.*

#### 5. Many Prepositional Phrases, as *in a word, in truth, in deed;*

One thing, *indeed,* is to be said in excuse for him.—*Macaulay.*—

This is, *in truth,* the sum of almost all the instructions that Hastings ever received from home.—*Macaulay.*

Money, *in a word,* is the most universal incitement, iron the most powerful instrument, of human industry.—*Gibbon.*

**139.** This seems to be a fitting place for the introduction of two remarks :

1. That if we use the word *Case*, as in § 14, with reference not to the *form* but to the *function* of a Noun in a sentence, we must reckon six cases in English :

Nominative, Objective, Possessive, Dative, Vocative, and the Absolute Case.

2. That we have in English *nine kinds of words* :

Noun, Pronoun, Adjective, Copula, Verb, Adverb, Preposition, Conjunction, and Interjection.

The *Articles* are included in the class Adjective. The forms of the Copula, *am*, *is*, etc., are to be reckoned as a separate class for the reason given in § 133.

## *PART V.*

### THE COMPLEX SENTENCE.

**140. Complex Sentences** are those in which subordinate sentences are joined to principal sentences (§ 57). The subordinate sentence is often so closely knit together with the principal sentence, that the two combined make a single sentence.

To explain this more fully, let us take examples, in which the principal and subordinate sentences are connected by the word *That*.

Ex. 1.—You knew that I was coming.

Here the subordinate sentence *I was coming* is connected with the principal sentence by the Conjunction *that*, and the words *that I was coming* are equivalent to a Noun, which is the object of the Verb *knew*.

Hence a subordinate sentence of this kind is called a **Noun-Sentence**.

Ex 2.—This is the house that Jack built.

Here the subordinate sentence is connected with the principal sentence by the Relative Pronoun *that*, which performs two functions: first, it connects the sentences, and secondly, it denotes the object of the Verb *built*. Also, since the words *that Jack built* qualify, like an Adjective, the Noun *house*, a subordinate sentence of this kind is called an **Adjectival Sentence**.

Ex. 3.—I have written that you may know the truth of the matter.

Here the subordinate sentence, connected with the principal sentence by the Conjunction *that*, expresses the purpose of the action denoted by the Verb of the principal sentence. Hence a subordinate sentence of this kind is called an **Adverbial Sentence** (§ 52).

### I.—Noun Sentences.

**141.** A Noun-sentence may be the subject or the object of a sentence :

SUBJECT. *That he is alive* is certain.

OBJECT. I know *that he is alive*.

As an *object* it is very common after Verbs implying mental perception, as *I hear*, *I think*, and the Conjunction *that* is often omitted :

I do not think *he fears death*.—*Shakespeare*.

I hear *you are a scholar*.—*Shakespeare*.

I dreamt to-night *that I did feast with Caesar*.—*Shakespeare*.

So also with Verbs expressing mental emotion :

I hope *you will soon be well again*.

I fear *you do not understand the matter*.

The subject is often a Noun-sentence, when the main sentence is introduced by *it*:

It is strange *that you are so careless*.

**142.** *What*, standing for *that which*, introduces a Noun-sentence.

Once in thy mirth thou bad'st me write to thee,  
And now I write *what thou shalt never see*.—*Rogers*.

Nay, look not big, nor stamp, nor stare, nor fret ;  
I will be master of *what is mine own*.—*Shakespeare*.

**143.** A Noun-sentence may stand in apposition to a Noun :

The maxim, that governments ought to train the people in the way in which they should go, sounds well.—*Macaulay*.

## II.—Adjectival Sentences.

**144.** These are usually introduced by the Relative Pronoun *That*:

Uneasy lies the head *that wears a crown*.—*Shakespeare*.

I sing to him *that rests below*.—*Tennyson*.

He jests at scars, *that never felt a wound*.—*Shakespeare*.

Blindness, the most cruel misfortune *that can befall the lonely student*, made his books useless to him.—*Macaulay*.

The dew *that on the violet lies*

Mocks the dark lustre of thine eyes.—*Scott*.

The flower, *that blooms to-day*,

To-morrow dies :

All, *that we wish to stay*,

Tempts and then flies.—*Shelley*.

Such was the end of this great empire, *that* had conquered mankind with its arms, and instructed the world with its wisdom ; *that* had risen by temperance, and *that* fell by luxury ; *that* had been established by a spirit of patriotism, and *that* sunk into ruin, when the empire was become so extensive, *that* a Roman citizen was but an empty name.—*Goldsmith*.

Take, O ! take those lips away

*That so sweetly were forsworn* ;

And those eyes, the break of day,

*Lights that do mislead the morn*.—*Shakespeare*.

**145.** Adjectival sentences are also introduced by the relatives *Who* and *Which*:

I am he whom ye seek.—*Acts x. 21.*

This is the day *which the Lord hath made*.—*Ps. cxviii. 24.*

**146.** The relative is often omitted, when it can be easily supplied by the hearer:

The principal thing I wanted was fresh water.—*Defoe.*

I am monarch of all I survey.—*Cowper.*

The war King William waged was not very successful.  
*Bolingbroke.*

The labour we delight in physics pain.—*Shakespeare.*

Few love to hear the sins they love to act.—*Cowper.*

I have not a thought, or even a weakness, I desire to conceal from you.—*Gray.*

But when the relative is the *subject* of the subordinate sentence it is seldom omitted:

I have a brother is condemned to die.—*Shakespeare.*

**147.** When the word, qualified by the subordinate sentence, would be expressed by a Personal Pronoun, it is sometimes omitted:

Who can advise, may speak.—*Milton.*

Who steals my purse, steals trash.—*Shakespeare.*

**148.** Distinguish carefully co-ordinate sentences, introduced by Relative Pronouns, from adjectival sentences. Thus, in

I gave him a piece of bread, which he ate,      *Defoe*  
which introduces a co-ordinate sentence: and in the distich

For those that fly may fight again,

Which he can never do that's slain,

*Butler*

that introduces an adjectival, which a co-ordinate sentence.

**149.** Adjectival sentences are also introduced by Relative Adverbs, such as *where*, *whence*, *whither*, *when*:

Fools rush in where angels fear to tread.—*Pope*.

I will lift up my eyes unto the hills, from whence cometh my help.

The blackbird has fled to another retreat,  
Where the hazels afford him a shade from the heat.—*Cowper*.

Grotius wrote at a time when the invention of printing had facilitated the means of intelligence, and increased the danger of detection.—*Gibbon*.

NOTE.—Observe how such sentences are thrown forward for emphasis:

Whither thou goest, I will go; and where thou lodgest, I will lodge.—*Ruth* i. 16.

**150.** Adjectival sentences are often introduced by *as*, supported by *such*:

Tears, such as angels weep.—*Milton*.

Far remote  
From such unpleasing sounds, as haunt the ear  
In village or in town.—*Cowper*.

### III.—Adverbial Sentences.

**151.** The Verb in an adverbial sentence is sometimes in the indicative mood, and sometimes in the subjunctive mood. In many cases, we can explain the reason for the use of a particular mood from the general principle that the Indicative is used in stating *facts*, and the Subjunctive in stating *conceptions*. Adverbial sentences are divided into *seven* kinds.

## I.—FINAL SENTENCES.

**152.** Expressing *purpose*, and therefore requiring the subjunctive, because a purpose is a mental *conception*.

Such sentences are introduced by *That*, *Lest*, *That . . . not*, *So that*, *In order that*.

The use of the simple subjunctive is rare in modern English, but the subjunctive tenses of the verbs *may*, *shall*, and *can* are of common occurrence :

Uncover not your heads, neither rend your clothes ; lest ye die, and lest wrath *come* upon all the people.—Lev. x. 6.

He, that tells a long story, should take care that it *be* not made a long story by his manner of telling it.—*Cowper*.

Superfluous branches

We lop away, that bearing boughs *may live*.—*Shakespeare*.

Oh that I were a glove upon that hand,  
That I *might* touch that cheek.—*Shakespeare*.

NOTE.—Very often the prepositional infinitive expresses a purpose.

Trust not yourself, but your defects *to know*.

Make use of every friend and every foe.—*Cowper*.

On a sudden, before the break of day, the senate was called together in the temple of Concord, *to meet* the guards, and *to ratify* the election of a new emperor.—*Gibbon*.

I walked about the shore almost all day, *to find* out a place to fix my habitation.—*Defoe*.

I come not, friends, *to steal* away your hearts.—*Shakespeare*.

O father abbot,

An old man broken with the storms of state,  
Is come *to lay* his weary bones among ye,  
Give him a little earth for charity.—*Shakespeare*.

## II.—CONSECUTIVE SENTENCES.

**153.** Expressing the *result* of an action. They are introduced by That and So that.

The Indicative usually follows :

He lectures so ably that he *fills* his class-room.

O ! she is fallen

Into a pit of ink, that the wide sea

*Hath* drops too few to wash her clean again.—*Shakespeare*.

NOTE.—The prepositional infinitive is used to express a result :

He promised only *to betray*, he flattered only *to ruin*.—*Gibbon*.

I must be cruel, only *to be kind*.—*Shakespeare*.

## III.—CAUSAL SENTENCES.

**154.** Expressing the *cause* or *motive* of an action. They are introduced by Because, Since, For, As, That.

They have always the Indicative :

My strength is as the strength of ten,

Because my heart *is* pure.—*Tennyson*.

As he *was* ambitious, I slew him.—*Shakespeare*.

I am right glad that he's so out of hope.—*Shakespeare*.

NOTE.—*That* in the sense of *because* may be omitted :

I am glad the fat knight is not here.—*Shakespeare*.

I am sorry thou wilt leave my father so.—*Shakespeare*.

## IV.—TEMPORAL SENTENCES.

**155.** The subjunctive is often found in time-sentences introduced by Till, Until, Ere, Before :

Doth our law judge any man before it *hear* him, and *know* what he doeth ?—*Joh. vii. 51*.

Mount thou my horse, and hide thy spurs in him,  
 Till he *have* brought thee up to yonder troops,  
 And back again.—*Shakespeare*.

Oh stretch thy reign, fair Peace ! from shore to shore,  
 Till conquest *cease*, and slav'ry *be* no more.—*Pope*.

I will, if that my fading breath permit,  
 And death approach not ere my tale *be* done.—*Shakespeare*.

The tree will wither long before he *fall*.—*Byron*.

Ere thou *go*, give up thy staff.—*Shakespeare*.

Love may come, and love may go,  
 And fly like a bird from tree to tree,  
 But I will love no more, no more,  
 Till Ellen Adair *come* back to me.—*Tennyson*.

NOTE.—The Indicative is sometimes used :

He who hath bent him o'er the dead,  
 Ere the first day of death *is* fled.—*Byron*.

“Good Morrow, fool,” quoth I ; “No, Sir,” quoth he,  
 “Call me not fool, till heaven *hath* sent me fortune.”

*Shakespeare*.

#### V.—CONCESSIVE SENTENCES.

**156.** They strengthen, or restrict, the statement made in the principal sentence. They are introduced by such Conjunctions as *though*, *although*, *however*; and when the principal sentence is put last, it is usually introduced by *yet* or *still*.

Though I look old, *yet* I am strong and lusty.—*Shakespeare*.

In concessive sentences we use the indicative or the subjunctive, according as the concession is assumed as a *fact*, or *stated* as a mere *conception*.

For example, in Heb. v. 8, “Though he *were* a Son, yet learned he obedience by the things which he suffered,” we

ought to have *was*, for the writer intended to assume the concession as a fact.

But in 2 Cor. xi. 6, "Though I *be* rude in speech, yet not in knowledge," the subjunctive is properly used, because the Apostle makes the concession merely for argument's sake.

Other instances are :

Though Nature *weigh* our talents, and *dispense*  
To every man his modicum of sense,

Yet much depends, as in the tiller's toil,  
On culture, and the sowing of the soil.—*Cowper*.

Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude ;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath *be* rude.—*Shakespeare*.

Howe'er it *be*, it seems to me  
'Tis only noble to be good.—*Tennyson*.

My woes are tedious, though my words *are* brief.—*Shakespeare*.

Thus vainly thinking that she thinks me young,  
Although she *knows* my years are past the best,  
Simply I credit her false-speaking tongue.—*Shakespeare*.

The summer's flower is to the summer sweet,  
Though to itself it only *live* and *die*.—*Shakespeare*.

#### VI.—CONDITIONAL SENTENCES.

**157.** Statements expressing a condition are usually introduced by *If*.

When the statement refers to Present time, the Verb may be in the indicative or the subjunctive, when the speaker has

no intention of expressing an opinion as to the condition being a *fact* or a *conception*:

If a boy *loves* reading, reward him with a plaything: if he *loves* sport, with a book.—*Hare*.

If reading verse *be* your delight,  
'Tis mine as much or more to write.—*Cowper*.

But when he desires to hint that, in his opinion, the condition is a *fact*, he must use the indicative; and when he wishes to suggest that it is *not a fact*, he must use the subjunctive:

If every one *knows* us and we know no one, 'tis time to trudge.—*Shakespeare*.

If she *be* a traitor,  
Why so am I.—*Shakespeare*.

**158.** When the statement refers to the Future, it can scarcely be regarded as more than a *conception* of what may happen; and the subjunctive is the proper mood:

If thou *read* this, O Caesar, thou may'st live.—*Shakespeare*.

Place me where Winter breathes his keenest air,  
And I will sing, if Liberty *be* there.—*Cowper*.

To go on the forlorn hope of truth is a service of peril: who will undertake it, if it *be* not also a service of honour?—*Macaulay*.

If thou *consider* rightly of the matter,  
Caesar has had great wrong.—*Shakespeare*.

Or if he *prove* unkind (as who can say  
But, being man and therefore frail, he may?)  
One comfort yet shall cheer thine aged heart,  
Howe'er he *slight* thee, thou hast done thy part.—*Cowper*.

The tendency of modern usage is to neglect this use of the subjunctive to express a supposed future occurrence, so that

we employ the inexact expression *if he wishes*, not merely for *if he now wishes*, but also for *if he shall hereafter wish*. The sense of the context, however, generally makes the meaning clear.

**159.** When a supposed future event is to be stated distinctly and vividly, we use *If* with *will* or *shall*:

Now he may read what he pleases, and ride where he will,  
if the gout *will* give him leave.—*Cowper.*

If we *shall* stand still,  
In fear our motion will be mocked or carped at,  
We should take root here, where we sit.—*Shakespeare*.

**160.** When the condition refers to a state of things not really existing, and not likely to exist, the past subjunctive is used:

I should be angry with you, if the time *were* convenient.  
Shakespeare.

Or, if Virtue feeble *were*,  
Heaven itself would stoop to her.—*Milton.*

If I *were* covetous, ambitious, or perverse,  
As he will have me, why am I so poor?—*Shakespeare.*

If thou *wert* the lion, the fox would beguile thee.—*Shakespeare*.

**161.** With regard to conditions of the Past, the want of distinct forms in the subjunctive tenses causes a difficulty in expressing the opinion of the speaker as to the fulfilment of the condition. His opinion must be gathered from the context.

Generally, *If thou didst know* is a form implying that in the opinion of the speaker the condition was fulfilled, and *If thou hadst known* is a form implying that the condition was not fulfilled.

If thou didst ever thy dear father love,  
Revenge his foul and most unnatural murder.—*Shakespeare.*

If thou didst ever hold me in thy heart ;  
 Absent thee from felicity awhile,  
 And in this harsh world draw thy breath in pain,  
 To tell my story.—*Shakespeare*.

If thou hadst died as honour dies,  
 Some new Napoleon might arise  
 To shame the world again.—*Byron*.

**162.** The past indicative is used in the principal sentence instead of *would have* with the past participle, when the speaker desires to express vividly his conviction that a certain result would have followed the fulfilment of the condition :

Lord, if thou hadst been here, my brother *had* not died.—  
*Joh. xi. 21.*

If heaven had pleased to give me longer life,  
 And able means, we *had* not parted thus.—*Shakespeare*.

**163.** *If* is often omitted, and one of the Auxiliary Verbs *had*, *could*, *were*, etc., stands before the subject.

*Had I* but served my God with half the zeal  
 I serv'd my king, he would not in mine age  
 Have left me naked to my enemies.—*Shakespeare*.

O Douglas ! *hadst thou* fought at Holmedon thus,  
 I never had triumph'd upon a Scot.—*Shakespeare*.

*Were* my letters composed of materials worthy of your  
 acceptance, they should be longer.—*Cowper*.

**164.** In many passages our great writers use the indicative in expressing a condition of which the speaker *desires the fulfilment*, and the subjunctive when he *desires that the condition should not be fulfilled*:

Let us not neglect, on our part, such means as are in our  
 power, to keep the cause of truth, of reason, of virtue, and of

liberty, alive. If the blessing *be* withheld from us, let us deserve, at least, that it should be granted to us. If Heaven, in mercy, *bestows* it on us, let us prepare to receive it, to improve it, and to co-operate with it.—*Bolingbroke*.

If thou *speak'st* false,

Upon the next tree thou shalt hang alive,  
Till famine cling thee : if thy speech *be* sooth,  
I care not if thou dost for me as much.—*Shakespeare*.

**165.** Conditions of negation are often introduced by *except* and *unless*, with the subjunctive :

Except the Lord *build* the house . . . .—Ps. cxxvii. 1.

I will not forgive him, unless he *ask* my forgiveness.

Mourn not, except thou *sorrow* for my good.—*Shakespeare*.

NOTE.—*Unless* is also found, but rarely, with the indicative :

Let none enter those holy walls, unless he *is* conscious of a pure and innocent mind.—*Gibbon*.

Unless the fear of death *doth* make me dote,  
This is my son Antipholus.—*Shakespeare*.

#### VII.—COMPARATIVE SENTENCES.

**166.** Introduced by As and Than, with the indicative :

Strike as thou *didst* at Caesar ; for, I know,  
When thou didst hate him worst, thou lov'dst him better  
Than ever thou lov'dst Cassius.—*Shakespeare*.

And as with age his body uglier grows,  
So his mind cankers.—*Shakespeare*.

When a bare conception is stated, the subjunctive occurs with or without *if*:

I will make a pretence, *as if I were* going out.

She went . . . a good way off, *as it were* a bowshot.—Gen. xxi.

And, like as there *were* husbandry in war,  
Before the sun rose, he was harness'd light,  
And to the field he goes.—*Shakespeare*.

*THE SUBJUNCTIVE AFTER VERBS OF ASKING OR TELLING.*

**167.** When the Verb in the principal sentence is one of *asking* or *telling*, and the subordinate sentence is connected with the principal sentence by *if*, the Verb in the subordinate sentence is often in the subjunctive :

'Tis hard to say if greater want of skill

*Appear* in writing or in judging ill.—*Pope*.

O say me true if thou *wert* mortal wight,

And why from us so quickly thou didst take thy flight.—*Milton*.

When I ask her if she *love* me.—*Tennyson*.

Yes, bring me word, boy, if thy lord *look* well.—*Shakespeare*.

*INDIRECT NARRATION.*

**168.** If we report the precise words used by a speaker, we call it **Direct Narration** :

"I am King," he said, "I will be obeyed."—*Macaulay*.

If we make the words of a speaker conform to the grammatical construction of a sentence, of which the principal Verb is *said*, *answered*, or the like, we call it **Indirect Narration** :

I have heard him say a thousand times,

His Julia gave it him at his departure.—*Shakespeare*.

**169.** The tense of the Verb in the subordinate sentence depends in many cases on the tense of the Verb in the principal sentence :

**DIRECT NARRATION.**

I will come.

It shall be done.

They have accused me.

So also *may* after a present becomes *might* after a past.

„ can „ „ could „

**INDIRECT NARRATION.**

{ He says he will come.

{ He said he would come.

{ He says it shall be done.

{ He said it should be done.

{ He says they have accused him.

{ He said they had accused him.

## THE PERIOD.

170. We call any combination of principal and dependent sentences a **Period**.

The simplest form of the period is that in which a principal sentence is *followed* by a dependent sentence :

PRINCIPAL.	DEPENDENT.
Be silent	that you may hear.— <i>Shakespeare</i> .
I speak not to disprove	what Brutus spoke.— <i>Shakespeare</i> .
Who is here so vile	that will not love his country ? <i>Shakespeare</i> .
I know not, gentlemen,	what you intend.— <i>Shakespeare</i> .

171. When the dependent sentence *precedes* the principal sentence, the former is called the *Prôtasis* (from a Greek word meaning *a putting forward*) and the latter is called the *Apôdôsis* (from a Greek word meaning *a paying back*). This arrangement is most common when the Protasis is a conditional sentence.

DEPENDENT.	PRINCIPAL.
If you have tears	prepare to shed them now. <i>Shakespeare</i> .
When that the poor have cried	Caesar hath wept.— <i>Shakespeare</i> .
Because I love him	I must pity him.— <i>Shakespeare</i> .

172. The dependent sentence is called an **Intermediate Sentence** when it is inserted in the midst of the principal sentence :

Even at the base of Pompey's statue,  
*Which all the while ran blood*, great Caesar fell.  
*Shakespeare*.  
 And bade me, *if I had a friend that lov'd her*,  
 I should but teach him how to tell my story,  
 And that would woo her.—*Shakespeare*.

Speculative enquiries may lead, as they often have done, to real improvements.—*Burke*.

**173.** Sometimes the principal sentence is placed between two parts of a dependent sentence :

What private griefs they have, alas ! *I know not,*  
That made them do it.—*Shakespeare.*

His fame was great, and it will, *we have no doubt*, be lasting.—*Macaulay.*

Pope, *I have heard*, had placed him in the Dunciad.—*Cowper.*

**174.** When a sentence stands in the midst of another sentence, without being grammatically connected with it, the inserted sentence is called a **Parenthesis** (from a Greek word meaning *insertion among*) :

At the last stage—*what is its name ? I have forgotten in seven-and-thirty years*—there is an inn with a little green and trees before it.—*Thackeray.*

She shall be—  
*But few now living can behold that goodness—*  
A pattern to all princes living with her,  
And all that shall succeed.—*Shakespeare.*

Large was his bounty, and his soul sincere,  
Heaven did a recompence as largely send :  
He gave to misery all he had, a tear,  
He gain'd from heaven ('twas all he wish'd) a friend.

*Gray.*

The Persian nobles (*so natural is the idea of feudal tenures*) received from the king's bounty lands and houses, on the condition of their service in war.—*Gibbon.*

## *PART VII.*

### **ANALYSIS OF SENTENCES.**

**175.** The process by which words are put together to form a sentence is called **Synthesis** (from a Greek word meaning *a putting together*).

The process by which sentences are broken up, so as to shew how they are grammatically constructed, is called **Analysis** (from a Greek word meaning *a taking to pieces*).

#### **I.—Analysis of the Simple Sentence.**

**176.** In analysing a simple sentence we have first to divide the sentence into either two or three parts, of which

- I. will contain the Subject, with words that qualify it.
- II. the Verb, with words that qualify or complete its meaning.
- III. the Object, with words that qualify it.

For example, the sentence

In his camp a Roman general exercised an absolute power,  
should be analysed thus

- I. A Roman general.
- II. Exercised in his camp.
- III. An absolute power.

We should next explain how in I. the Noun *general* is qualified by the Adjectives *a* and *Roman*; how in II. the Verb *exercised* is qualified by the prepositional phrase *in his camp*; and how in III. the Noun *power* is qualified by the Adjectives *an* and *absolute*.

**177.** In this scheme of analysis, II. may contain

1. The copula and predicate :

The rose | *is sweet.*

2. Part of the Verb BE and an Adverb :

He | *is here.*

3. A Copulative Verb and the word that completes its meaning :

His hair | *turned grey.*

4. A Verb and the Adverb or prepositional phrase that qualifies or completes its meaning :

I | *humbly thank* | you.

His health | *sank under the effects of his intemperance.*

5. The dative case, when it completes the meaning of the Verb :

I | *gave him* | five shillings.

6. Any phrase completing the notion of a Verb :

His food | *ceased to nourish* | him.

**178.** In commands the subject is omitted, or follows the Verb :

*Be*, as thou wast wont to be ;

*See*, as thou wast wont to see.—*Shakespeare.*

*Sleep thou*, and I will wind thee in my arms.—*Shakespeare.*

Now, my Titania ! *wake you*, my sweet queen.—*Shakespeare.*

**179.** In analysing a simple question, the Interrogative Pronoun may be regarded as part of I., II., or III., according as it is in the nominative, dative, or objective case :

I. *Who* calls so loud ?      Who | calls so loud.

II. *Whom* is she like ?      She | is like whom.

III. *What* hast thou done ?    Thou | hast done | what.

The Interrogative Adverb stands in II. :

*Where* are these lads? These lads | are where.

**180.** The vocative case, without or with an Interjection, stands apart from the construction of the sentence :

*Vain pomp and glory of this world, I hate ye.—Shakespeare.*

**181.** Analyse the following sentences :

(1) The curfew tolls the knell of parting day.

(2) The productions of nature are the materials of art.

(3) The emperor used his victory with unrelenting rigour.

(4) To bliss domestic he his heart resigned.

(5) The history of England is emphatically the history of progress.

(6) Oft, at evening's close

Up yonder hill the village murmur rose.

(7) The camp of a Roman legion presented the appearance of a fortified city.

(8) Here comes his body, mourned by Mark Antony.

(9) How ill this taper burns.

(10) Infirm of purpose !

Give me the daggers.

(11) The King led three charges in person. Two horses were killed under him. The officers of his staff fell all round him. His coat was pierced by several bullets. All was in vain. His infantry was driven back with frightful slaughter. Terror began to spread from man to man.

## II.—Analysis of Co-ordinate Sentences.

**182.** For the purposes of analysis, we divide co-ordinate sentences (§ 57) into three classes :

1. Those which are made up of two, or more, simple and complete sentences, connected by a Co-ordinate Conjunction :

The swallows in their torpid state  
 Compose their useless wing ;  
 And bees in hives as idly wait  
 The call of early spring.—*Couper.*

2. Those in which the occurrence of more than one Subject, Verb, Object, Copula, or Predicate produces a sentence condensed out of two or more simple sentences :

**SUBJECT.** *Gold, silver and iron* were extremely scarce in ancient Germany.—*Gibbon.*

**VERB.** The thin gray cloud is spread on high,  
 It *covers but not hides* the sky.—*Coleridge.*

**OBJECT.** I have perform'd  
*Your pleasure, and my promise.*—*Shakespeare.*

**COPULA and } PREDICATE.** } Love is and was my lord and king.  
*Tennyson.*

3. Those in which a sentence is attached to a preceding sentence by the relative *who* or *which*, standing in the place of a Co-ordinative Conjunction and a Demonstrative Pronoun :

This is now

Our doom : *which* if we can sustain and bear,  
 Our supreme foe in time may much remit  
 His anger.—*Milton.*

**183.** Analyse the following sentences :

- (1) Hannibal and Caesar won their victories by sword and spear.
- (2) The ploughman weary plods his homeward way,  
And leaves the world to darkness and to me.
- (3) I thrice did offer him a kingly crown,  
Which thrice he did refuse.
- (4) I lost my liberty, and they their lives.
- (5) Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory?
- (6) Glamis hath murdered sleep, and therefore Cawdor  
Shall sleep no more—Macbeth shall sleep no more.
- (7) I am a wise fellow, and, which is more, an officer.
- (8) He owed his elevation to his popularity, to his stain-  
less probity, and to his literary fame.
- (9) Conscience is the royalty and prerogative of every  
private man.
- (10) Thy hand, great anarch, lets the curtain fall ;  
And universal darkness buries all.
- (11) The breezy call of incense-breathing morn,  
The swallow twittering from the humble shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.
- (12) It was the depth of winter. The cold was severe,  
and the roads heavy with mire. But the Prussians pressed  
on. Resistance was impossible. The Austrian army was  
then neither numerous nor efficient.

## III.—Analysis of the Complex Sentence.

**184.** Arrange the component parts of the sentence thus :

- A. The principal sentence.
- B. The subordinate sentence, stating whether it be a Noun sentence, an Adjectival sentence, or an Adverbial sentence.

For example, to analyse

Ex. 1.                   How he fell  
                          From heaven, they fabled.—*Milton.*

- A. *They fabled* is the principal sentence.
- B. *How he fell from heaven* is a Noun sentence standing as the object to the Verb *fabled*.

Ex. 2.                   Thrice, in spite of scorn,  
                          Tears, such as angels weep, burst forth.—*Milton.*

- A. *Thrice, in spite of scorn, tears burst forth* is the principal sentence.
- B. *Such as angels weep* is an Adjectival sentence qualifying the Noun *tears*.

Ex. 3.                   Advise, if this be worth  
                          Attempting.—*Milton.*

- A. *Advise* is the principal sentence.
- B. *If this be worth attempting* is an Adverbial sentence, of the conditional class, qualifying the command given in the Verb *advise*.

**185.** The subordinate sentence (B) may be itself a complex sentence, in which case we shall have to extend our analysis, and to break (B) up into its principal sentence (*a*) and a subordinate sentence (*b*). Then again, (*b*) may be a complex sentence, divisible into another principal and subordinate sentence, and so on.

Take, for example, the opening lines of *Paradise Lost*:

Of man's first disobedience, and the fruit  
 Of that forbidden tree, whose mortal taste  
 Brought death into the world, and all our woe,  
 With loss of Eden, till one greater Man  
 Restore us, and regain the blissful seat,  
 Sing, heavenly Muse.

(A) *Sing, heavenly Muse, of man's first disobedience, and the fruit of that forbidden tree.*

(B) The remainder of the passage ; which may be analysed thus :

(a) *whose mortal taste . . .* to the word *Eden* is the principal sentence.

(b) *till one* to the word *seat* is the subordinate sentence.

**186.** Analyse the following sentences :

- (1) I understand not what you mean by this.
- (2) Mark how the lark and linnet sing.
- (3) He lives merrily, because he feels no pain.
- (4) Find out thy brother, wheresoe'er he is.
- (5) If music be the food of love, play on.
- (6) O ! why rebuke you him that loves you so ?
- (7) The commands with which you honoured me some months ago are now performed.
- (8) No writer has said more exactly what he meant to say.
- (9)                   Where ignorance is bliss,  
                         'Tis folly to be wise.
- (10) Queen Mary did nothing for her religion which she was not prepared to suffer for it.
- (11) We, who are priests of Apollo, have not the inspiration when we please.

(12) If I have pleased you, and some few others, I have obtained my end.

(13) It is certain that those who will not crack the shell of history will never get at the kernel.

(14) One of the most remarkable passages in the Pilgrim's Progress is that in which the proceedings against Faithful are described.

(15) The pestilence, which swept away such numbers of the barbarians, at length proved fatal to their conqueror.

(16) If we may credit his own professions, he had accepted the empire with the most sincere reluctance.

(17) You would pity me, if you knew how seldom I see a newspaper, just now.

(18) If Delia smile, the flowers begin to spring,  
The skies to brighten, and the birds to sing.

(19) Forgiveness to the injur'd does belong,  
But they ne'er pardon who have done the wrong.

(20) It has been observed, with ingenuity, and not without truth, that the command of iron soon gives a nation the command of gold.

(21) The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps, and rarely explored by travellers.

(22) I should very imperfectly execute the task which I have undertaken if I were merely to treat of battles and sieges, of the rise and fall of administrations, of intrigues in the palace, and of debates in the parliament.

(23) Of all inventions, the alphabet and the printing press alone excepted, those inventions which abridge distance have done most for the civilisation of our species.

(24) You thus employed, I will go root away  
The noisome weeds, that without profit suck  
The soil's fertility from wholesome flowers.

(25) A man that has a journey before him twenty miles in length, which he is to perform on foot, will not hesitate and doubt whether he shall set out or not, because he does not readily conceive how he shall ever reach the end of it; for he knows, that by the simple operation of moving one foot forwards first, and then the other, he shall be sure to accomplish it.

(26) There is nothing in which men more deceive themselves than in what the world calls zeal. There are so many passions which hide themselves under it, and so many mischiefs arising from it, that some have gone so far as to say, it would have been for the benefit of mankind if it had never been reckoned in the catalogue of virtues.

(27) The events which I propose to relate form only a single act of a great and eventful drama extending through ages, and must be very imperfectly understood unless the plot of the preceding acts be well known.

(28) It is a celebrated thought of Socrates, that if all the misfortunes of mankind were cast into a public stock, in order to be equally distributed among the whole species, those who now think themselves the most unhappy would prefer the share they are already possessed of before that which would fall to them by such a division.

(29) High on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold,  
Satan exalted sat, by merit rais'd  
To that bad eminence.

(30) Neither a borrower nor a lender be ;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.

(31) At the end of the long dark valley he passes the  
dens in which the old giants dwelt, amidst the bones of  
those whom they had slain.

(32) The Londoners loved their city with that patriotic  
love which is found only in small communities, like those of  
ancient Greece, or like those which arose in Italy during  
the middle ages.

(33) When I said I would die a bachelor, I did not think  
I should live till I were married.

## *PART VIII.*

### **SPECIAL RULES OF CONSTRUCTION.**

**187.** Emphasis and distinctness are obtained by the repetition of a Noun, instead of using such words as *one* and *that*:

*The army* which now became supreme in the state was *an army* very different from any that has since been seen among us.—*Macaulay*.

*The sheep and the ox* of that time were diminutive when compared with *the sheep and oxen* which are now driven to our markets.—*Macaulay*.

The style of Bunyan is delightful to every reader, and invaluable as a study to every person who wishes to obtain a wide command over the English language. *The vocabulary* is *the vocabulary* of the common people.—*Macaulay*.

The present *constitution* of our country is, to *the constitution* under which she flourished five hundred years ago, what the tree is to the sapling, what the man is to the boy. *Macaulay*.

**188.** Emphasis and distinctness in a sentence are obtained by making its clauses and its phrases evenly balanced in length, as, for example, by repeating a preposition :

Everywhere flags were flying, bells and music sounding, wine and ale flowing in rivers to the health of him whose return was the return *of* peace, *of* law, and *of* freedom.—*Macaulay*.

He was not to be corrupted either *by* titles or *by* money.—*Macaulay*.

As every climate *has its peculiar diseases*, so every walk of life *has its peculiar temptations*.—*Macaulay*.

Such a man might fall a victim to power; but truth, *and* reason, *and* liberty, would fall with him.—*Bolingbroke*.

History, which undertakes to record the transactions of the past, for the instruction of future ages, would ill deserve that honourable office if she condescended to *plead the cause of tyrants*, or to *justify the maxims of persecution*.—*Gibbon*.

The habits of his early life had accustomed him to bear *privation with fortitude*, but not to taste *pleasure with moderation*.—*Macaulay*.

The Puritan hated bearbaiting, *not because it gave pain to the bear, but because it gave pleasure to the spectator*.—*Macaulay*.

NOTE.—Observe, in the last passage, how the balance is obtained by putting the negative clause first.

**189.** Emphasis is obtained when words at the commencement of a sentence are in contrast to words at the end:

The grey old walls were hung with *scarlet*.—*Macaulay*.

Neither the *culprit* nor his *advocates* attracted so much notice as his *accusers*.—*Macaulay*.

About *two thousand ministers* of religion, whose conscience did not suffer them to conform, were driven from their benefices *in one day*.—*Macaulay*.

*Thinking thus of mankind*, Charles naturally cared very little what *they thought of him*.—*Macaulay*.

*By no people* has beauty been so highly esteemed as *by the Greeks*.—*Pater*.

As it was with *the faces* of the men of this noble family, so was it also with *their minds*. Nature had done much for them all.—*Macaulay*.

**190.** *Than* is a Conjunction introducing the second of two sentences of comparison. The Verb in the second sentence is often omitted :

There is no man that fears you less than he ;

There is no man that I fear more than him ;

where *than he* stands for *than he fears you*, and *than him* stands for *than I fear him*.

Hence in choosing the form, nominative or objective, of a Pronoun to follow *than* in a sentence of comparison, we must take the nominative when the Pronoun is the subject of the suppressed Verb, and the objective when the Pronoun is the object of the suppressed Verb.

**NOTE.**—Custom has sanctioned the use of *whom* after *than* in sentences where the strict rules of grammar would demand *who* : thus

A domineering pedant o'er the boy,  
*Than whom* no mortal so magnificent.—*Shakespeare*.

Which when Beelzebub perceiv'd, *than whom*,  
Satan except, none higher sat, with grave  
Aspect he rose.—*Milton*.

It is to be observed, that our poets are not careful to follow strict rules with regard to the use of the nominative and objective forms of Pronouns : in many passages we find Me for I, Thee for Thou, She for Her, and the like.

**191.** Notice some of the chief uses of *That* :

A. As a *Demonstrative Adjective*, pointing to something apart from the speaker, and so differing from the use of *This* in reference to something closely connected with the speaker :

What means *that* hand upon *that* breast of thine?—*Shakespeare*.

B. As a *Relative Pronoun*, introducing an Adjectival Sentence :

I killed a large bird *that* was good to eat, but I knew not what to call it.—*Defoe*.

Those *that* will hear me speak, let them stay here :

Those *that* will follow Cassius, go with him.—*Shakespeare*.

C. As a *Conjunction* :

(1) Introducing a Noun Sentence :

Believe then, if you please, *that* I can do great things.

*Shakespeare*.

(2) Equivalent to *because* :

If, then, that friend demand, why Brutus rose against Caesar, this is my answer,—not *that* I loved Caesar less, but *that* I loved Rome more.—*Shakespeare*.

(3) Expressing a *purpose* :

I speak not this *that* you should bear a good opinion of my knowledge.—*Shakespeare*.

(4) In place of a Preposition and the relative *Which* :

This is the hour *that* Madam Silvia entreated me to call.

*Shakespeare*.

(5) Added to other Conjunctions without altering their meaning :

What would you with her, *if that* I be she.—*Shakespeare*.

**192.** *But* has some peculiar meanings—chiefly in poetry :

(1) It stands for *who . . . not, which . . . not* :

There's not a man I meet *but* doth salute me.—*Shakespeare*.

What is in Silvia's face

*But* I may spy more fresh in Julia's.—*Shakespeare*.

(2) It stands for *only*:

The paths of glory lead *but* to the grave.—*Gray*.

I love a ballad *but* even too well.—*Shakespeare*.

You *but* waste your words.—*Shakespeare*.

That in the captain's *but* a choleric word,  
Which in the soldier is flat blasphemy.—*Shakespeare*.

Human life is, at the greatest and best, *but* like a froward child, that must be played with and humoured a little, to keep it quiet till it falls asleep, and then the care is over.—*Temple*.

(3) It stands for *had it not been for*:

In Syracusa was I born ; and wed

Unto a woman, happy *but* for me.—*Shakespeare*.

(4) It is used as a *Preposition*:

None *but* the brave deserves the fair.—*Dryden*.

**193.** The Prepositional Infinitive (§ 78) has some curious uses :

## (1) That of the Gerund (§ 91).

I cannot dig : *to beg* I am ashamed.—*Luke xvi. 3*.

(2) To express a *purpose* (§ 152) :

I went out into the island with my gun, *to see* for some food.—*Defoe*.

He gave the greater part of his property to a friend, *to be spent* by him in works of charity.

(3) To express *quality*, like an Adjective :

Even as soldiers they were not *to be despised*.

A sight *to dream of*, not *to tell*.—*Coleridge*.

(4) Depending upon words understood, as *I am, I ought*:

I know not where *to hide* my head.

(5) It is attached to many *Adjectives*, such as those denoting *ability, inclination, readiness*, and *their contraries*.

Burke had, in the highest degree, that noble faculty whereby man is *able to live* in the past and in the future, in the distant and in the unreal. India and its inhabitants were not to him, as to most Englishmen, mere names and abstractions, but a real country and a real people.—*Macaulay*.

Ah, my good lord, I grieve at what I speak,  
And am right *sorry to repeat* what follows.—*Shakespeare*.

I humbly thank your highness,  
And am right *glad to catch* this good occasion.—*Shakespeare*.

What! were you snarling all, before I came,  
*Ready to catch* each other by the throat,  
And turn you all your hatred now on me?—*Shakespeare*.

(6) It follows many *Nouns* expressing *feelings* and *affections* and *efforts*:

I have no *ambition to see* a goodlier man.—*Shakespeare*.

Where he points his purple spear,  
Hasty, hasty rout is there,  
Marking with indignant eye  
*Fear to stop, and shame to fly*.—*Gray*.

Our caution increasing as our years increase, fear becomes at last the prevailing passion of the mind; and the small remainder of life is taken up in useless *efforts to keep off* our end.—*Goldsmith*.

**194.** Generally, a *Preposition* should not be the last word in a sentence ; but it is not unusual to find such an arrangement in our older writers :

The world is too well bred to shock authors with a truth, *which* generally their booksellers are the first to inform them of.—*Pope*.

NOTE 1.—The relative *that* cannot have a Preposition before it, and hence

Is this the book *that* I have heard so much *of*?  
is just as good English as

Is this the book of which I have heard so much?

NOTE 2.—To obtain emphasis a Preposition is thrown to the end of a sentence :

*All this labour* I was at the expense *of*, purely from my apprehensions on account of a man's foot which I had seen.  
—*Defoe*.

**195.** An *Adverb* placed at the end of a sentence is intended to be emphatic :

Sleep hath seiz'd me *wholly*.—*Shakespeare*.

In their prosperity my friends shall never hear of me ; in their adversity, *always*.—*Bolingbroke*.

If he take her, let him take her *simply* : the wealth that I have waits on my consent, and my consent goes not that way.—*Shakespeare*.

Thou'l come no more,  
*Never, never, never, never, never*.—*Shakespeare*.

**196.** Such Adverbs as *only*, *wholly*, *at least*, and the like, must in prose be closely connected with words and phrases that they are intended to qualify :

Their unsuccessful effort for freedom served *only* to confirm their slavery.—*Gibbon*.

Her power ended *only* with her life.—*Gibbon*.

O ! my Antonio, I do know of these  
That *therefore only* are reputed wise  
For saying nothing.—*Shakespeare*.

*Slender*. I hope I have your good will, father Page.

*Page*. You have, Master Slender, I stand *wholly for you* : but my wife, master doctor, is *for you altogether*.—*Shakespeare*.

**197.** *Which*, as a relative, may have a sentence for its antecedent :

Richardson, like a man of sense, kept his shop ; and *his shop kept him, which* his novels, admirable as they are, would scarcely have done.—*Macaulay*.

**198.** *Alone* is more emphatic than *only* :

In Hampden, and in Hampden *alone* were united all the qualities which, at such a crisis, were necessary to save the state.—*Macaulay*.

You *alone* I acknowledge as my conqueror and my sovereign.—*Gibbon*.

Shadwell *alone* my perfect image bears  
Mature in dulness from his earliest years :  
Shadwell *alone*, of all my sons, is he  
Who stands confirm'd in full stupidity.  
The rest to some faint meaning make pretence,  
But Shadwell never deviates into sense.—*Dryden*.

**199.** Emphasis is sometimes obtained by putting forward a subject and not completing the sentence, or changing the form of construction :

Rather proclaim it, Westmoreland, through my host,  
That he, which hath no stomach to this fight,  
Let him depart; his passport shall be made. . .—*Shakespeare*.

A peasant and a soldier, his nerves yielded not easily to the impressions of sympathy, and he could sustain without emotion the sight of tortures and death.—*Gibbon*.

**200.** *Each*, *every*, and *either* are joined to singular Nouns and Verbs :

Like a school broke up,  
*Each* hurries to his home and sporting-place.—*Shakespeare*.

Giving a gentle kiss to *every* sedge  
He overtaketh in his pilgrimage.—*Shakespeare*.

I'll be as patient as a gentle stream,  
And make a pastime of *each weary step*.—*Shakespeare*.

The children thus dispos'd, my wife and I,  
Fixing our eyes on whom our care was fix'd,  
Fasteñ'd ourselves at *either end* the mast.—*Shakespeare*.

NOTE 1.—*Either* in old English meant *each of two*.

NOTE 2.—*Every one* may have a plural meaning :

*Every one* of these remedies *have* been successively attempted.—*Junius*.

Let *every one* please *themselves*.—*Kingsley*.

**201.** *All*, *such*, and *many*, when they qualify a singular Noun, qualified also by an Article, require the Article to be placed between them and the Noun :

All the world's a stage.  
In such a night . . .  
Full many a flower . . .

**202.** *We, you, a man, men, and one* are used as *Indefinite Subjects*:

In the cool shade of retirement, *we* may easily devise imaginary forms of government, in which the sceptre shall be constantly bestowed on the most worthy, by the free and incorrupt suffrage of the whole community.—*Gibbon*.

*You* may break, *you* may ruin the vase, if you will,

But the scent of the roses will cling round it still.—*Moore*.

Misery acquaints *a man* with strange bedfellows.—*Shakespeare*.

*Men* said he saw strange visions

Which none beside might see;

And that strange sounds were in his ears

Which none might hear but he.—*Macaulay*.

I would have, as *one* should say, *one* that takes upon him to be a dog indeed, to be, as it were, a dog in all things.—*Shakespeare*.

## *PART IX.*

### ON THE COMPOSITION AND DERIVATION OF WORDS.

#### I.—Composition.

**203.** A compound word is one made up of two or more words, each of which has an independent meaning.

Some of our compounds are written as one word: such as *moonlight*, *vineyard*; others have the members separated by the mark -, called a *hyphen*: such as *nut-brown*, *well-being*, *forget-me-not*.

The first word usually qualifies the second: *workhouse* is a house where work is provided for the inmates; *corn-mill* is a mill in which corn is ground.

#### I.—COMPOUND NOUNS.

**204.** Compound Nouns are chiefly formed by joining two Nouns, or an Adjective and a Noun, or a Verb and a Noun.

*Noun-Noun*: shopkeeper, wine-merchant, birthday, landlord.

*Adjective-Noun*: good-humour, ill-will, highway, gentleman.

*Verb-Noun*: turnkey, pick-pocket, spendthrift, tread-mill.

#### II.—COMPOUND ADJECTIVES.

**205.** Compound Adjectives are formed by joining a Noun and an Adjective, a Noun and a Participle, or an Adjective and an Adjective.

*Noun-Adjective*: snow-white, coal-black, fool-hardy.

*Noun-Participle*: life-giving, heart-breaking, home-brewed.

*Adjective-Adjective*: red-hot, hard-working, all-wise.

## III.—COMPOUND VERBS.

**206.** Compound Verbs are formed by joining a Noun and a Verb, or an Adjective and a Verb.

*Noun-Verb*: backbite, waylay, hoodwink.

*Adjective-Verb*: fulfil, whitewash.

## II.—Derivation.

**207.** The Noun *Kingdom* and the Adjective *Kingly* are called **Derivatives** from the Noun *King*. Each is formed by adding to the word *King* an ending that conveys no meaning when it stands alone. These endings are called **Suffixes**. Many suffixes can be traced to words which once had an independent existence: thus *-dom* is from the Anglo-Saxon *ðom*, authority, dominion; and *-ly* is from the Anglo-Saxon *lic*, like.

## 208.

## I.—ENGLISH SUFFIXES.

SUFFIX.	MEANING.	EXAMPLES.
-dom	state, condition	kingdom, freedom.
-er		brewer, hewer.
-ar		beggar, liar.
-or	agent, occupation	
-ster		sailor.
-en	material (Adjective)	golden, silken.
-en	making (Verb)	freshen, lengthen.
-ful	full	sinful, faithful.
-hood		knighthood.
-head	state, condition	Godhead.
-ish	belonging to	English, heathenish.
-ing	state, condition	ending, sitting.
-kin		lambkin, cannikin.
-ling	young, small	sapling, duckling.
-ock		hillock, bullock.
-ly	like	manly, princely.
-ness	state, condition	boldness, illness.

SUFFIX.	MEANING.	EXAMPLES.
-red	state, condition	hatred, kindred.
-ship	state, condition	friendship, hardship.
-some	fitness	wholesome, winsome.
-ward	in direction of	homeward, seaward.
-wise	in fashion of	otherwise, likewise.
-y	provided with	speedy, wordy.

## 209. II.—LATIN DERIVATIVES.

Some of these are taken directly from Latin words, and others come from Latin through French words. The whole word, and not the termination only, is of Latin origin; the termination having in nearly every instance been adapted to English speech. Examples are :

(1) Many ending in *y*:

- y, as comedy, family.
- cy, as infancy, innocence.
- ey, as valley, journey.
- ty, as vanity, dignity.
- ony, as matrimony, parsimony.
- ary, as secretary, necessary, hereditary.
- ory, as history, oratory, laudatory.

(2) Many ending with an *n* sound :

- an, as publican, human.
- ean, as European, hyperborean.
- ian, as historian, musician.
- ain, as certain, domain.
- ine, as divine, sanguine.
- ion, as action, occasion.

(3) Many with an *l* sound :

- al, as equal, cardinal.
- el, as chapel, cruel.
- il, as civil, vigil.

- ile, as ductile, missile, hostile.
- ble, as noble, feeble, double, humble.
- ple, as simple, triple, people.
- ible, as visible, terrible, possible.
- able, as saleable, lovable, blameable.

(4) Many with an *r* sound :

- or, as tutor, doctor ; direct from the Latin. }
- our, as honour, colour ; through the French. }
- ier, as cavalier, rapier.
- eer, as volunteer, charioteer.
- ure, as capture, nature, treasure.

(5) Many in *t* sounds :

- ct, as compact, perfect.
- pt, as abrupt, corrupt.
- ate, as mandate, magistrate.
- ant, as merchant, regnant, hydrant.
- ent, as agent, lenient.
- lent, as violent, corpulent.
- ment, as ornament, firmament.
- ist, as artist, pugilist, fatalist.

(6) Many in *s* sounds :

- ence, as innocence, conscience.
- ice, as novice, avarice.
- ose, as prose, morose.
- ous, as fabulous, barbarous.

(7) Also the following :

- ic, as rustic, civic.
- id, as rigid, splendid, squalid.
- tude, as magnitude, longitude.
- ee (French), as repartee, legatee, vendee.

And Verbs in

- ate, as migrate, congregate.
- ish, as polish, finish.
- ise, as chastise, promise.
- y, as apply, occupy.

**210. III.—GREEK DERIVATIVES.**

- y, as monarchy, geography, geology, astronomy, and a great number of scientific terms.
- ism, as barbarism, fatalism.
- sis, as analysis, synthesis, ellipsis.
- am, as diagram, monogram.

Also, some Verbs in -ize and -ise, as baptize, analyse.

**Prefixes.**

**211.** Derivatives are formed from simple words by *prefixing*, that is *putting before* the word, a syllable, which may or may not be itself a word in use.

**212. I.—ENGLISH PREFIXES.**

PREFIX.	MEANING.	EXAMPLES.
a	up, out of, of strengthening the simple word	arise, arouse, akin. } abide, allay.
after	on, in	ashore, abed.
al	after	afternoon, afterthought.
be	all	almighty, always.
	making intransitive Verbs transitive	bespeak, bewail.
	forming Verbs from Nouns and Ad- jectives	bedew, befriend, benumb.
for	privation	forlorn, forbid, forego.

PREFIX.	MEANING.	EXAMPLES.
fore	before in space	foreland, forehead.
	before in time	foresee, foreshadow.
forth	out of, forward	forthcoming, forthwith.
gain	opposition	gainsay, gainstand.
in	in	income, inland, infold.
mis	error or failure	mistake, misbehave.
off	from, out of	offspring, offset.
on	upon, forward	onset, onward.
out	beyond bounds	outwit, outbreak, outlaw.
over	beyond, above	overflow, overcome.
un	with Nouns, Adjectives, and Adverbs, } a negative } with Verbs, the re- } verse operation } under	unbelief, uneven, unhappily unwind, unbind.
under	under	undertake, underwood.
up	up	uplift, uproar.
with	against back	withstand. withdraw.

### 213. LATIN AND FRENCH PREFIXES.

PREFIX.	MEANING.	EXAMPLES.
a, ab, abs	from, without	avert, abstain, abduct.
ad, a	to, in addition to	adorn, accept, approve.
amb-	about	ambition, ambiguous.
ante	before	antechapel, anticipate.
bene	well	benefactor, benediction.
bi, bis	twice	bisect, biscuit.
circum	around	circumvent, circumference
con, co-	together with	confess, collect, coeternal.
contra } counter } de	against down from, away } from	{ contradict, controversy. { counterpoise, counterpoint descend, deny.
dis } di-	apart from	{ dispute, discern. { divide, dimension.

PREFIX.	MEANING.	EXAMPLES.
e, ex	out from	elect, excuse, efface.
extra	beyond	extravagant, extraordinary
in (Latin)		invade, immerse.
en (French)	in, upon (with Verb)	endure, embrace.
in	not (with Adjectives)	infirm, illegal.
inter (Latin)		intercede, interchange.
entre (French)	between, among	entertain.
intro	within	introduce, introit.
male	badly	malefactor, malformation.
non	not	nonsense, nonage.
ob	over, against	obvious, oppose.
paene	almost	peninsula, penumbra.
per (Latin)		persuade, pervious.
par (French)	through, completely	pardon.
post	after	postscript, posthumous.
prae (Latin)		pretend, prepossess.
pre (French)	before	
praeter (Latin)	past	preternatural.
pro (Latin)		propose, profess.
pour (French)	forward	purpose, pursue.
re, red	back	recapture, redeem.
retro		retrospect, retrograde.
arrière (French)	backwards	rearguard, rearadmiral.
se	apart	select, separation.
sub (Latin)		submerge, suppress.
sous (French)	under	
subter	beneath	suspend, suspect.
super (Latin)		subterfuge.
sur (French)	above	supernatural, superfluous.
semi (Latin)		
demi (French)	half	surpass, surface.
trans	across, away	semicircle.
ultra	beyond	
vice	in place of	demigod.
		transport, transplant.
		ultramarine, ultramontanist
		viscount, viceroy.

## 214.

## III.—GREEK PREFIXES.

PREFIX.	MEANING.	EXAMPLES.
amphi	around, on both sides	amphitheatre, amphibious.
a, an	not	apathy, atrophy, anarchy.
ana	separation	analysis, anatomy.
anti	against	antidote, antipathy.
apo	away	apogee, apology.
arch	chief	archbishop, architect.
auto	self	autocrat, automaton.
cata	along, down	catalogue, cataract.
dia	across, between	diameter, dialogue.
dys	ill	dyspeptic, dysentery.
ec, ex	out	eclipse, exodus.
en	on, in	enthrone, enthusiasm.
epi	upon, after	epitaph, epilogue.
eu	well	euphony, eulogy.
hemi	half	hemisphere, hemistich.
hyper	beyond	hyperbolical, hypercritical.
hypo	under	hypocrite, hypothesis.
meta	change	metaphor, metamorphosis.
mono	alone	monopoly, monarch.
pan, panto	all	panoply, pantomime.
para	along	parallel, parasite.
peri	around	perimeter, periphrasis.
poly	many	polygon, polysyllabic.
pro	before	prologue, prophecy.
syn, sym	with	synod, sympathy.

## HYBRID WORDS.

215. When an English prefix is attached to a foreign word, or a foreign word has an English suffix, the result is called a hybrid, or mongrel word.

Many such words have obtained a firm footing in our language: for example, *unchaste* and *ungrateful*, which are Latin words with an English prefix, and *perfectness* and *pureness*, which are Latin words with an English suffix.

## PART X.

### Punctuation.

**216.** Punctuation, that is, *a method of pointing*, has two uses: first, it aids one reading aloud to make proper pauses; secondly, it assists a reader in understanding the grammatical construction of the sentences.

**217.** The chief points or marks used in the division of sentences are

1. The full stop (.)
2. The colon (:)
3. The semicolon (;)
4. The comma (,)

**218.** The full stop denotes that the sentence is finished; that it is complete in itself; and that it is not connected in grammatical construction with any sentence that follows.

**219.** The colon (from a Greek word meaning *limb*) and the semicolon (*half-limb*) inform us that the words preceding them form a complete sentence; and they also warn us that another sentence is coming to qualify, to explain, or to be in contrast with the preceding sentence.

The semicolon is more appropriate when the second sentence qualifies or explains the first: the colon is preferred when the second sentence is in contrast to the first.

The semicolon marks a closer connexion between the sentences than that indicated by the colon; and consequently a reader must make a longer pause for a colon than for a semicolon.

**220.** The following passages illustrate the remarks here made about the use of the full stop, colon, and semicolon ; and they may also be taken as exercises in the analysis of sentences :

Your cheek turns pale ; for a guilty conscience tells you, you are undone.—*Junius*.

Party has nothing to do with this affair : you have made a personal attack upon my honour.—*Junius*.

Your Grace was the firm minister of yesterday : Lord North is the firm minister of to-day.—*Junius*.

For severe distress Johnson had sympathy, and not only sympathy, but munificent relief. But for the suffering which a harsh word inflicts upon a delicate mind he had no pity ; for it was a kind of suffering which he could scarcely conceive.—*Macaulay*.

In general, the book and the author are considered as one. To admire the book is to admire the author. The case of Boswell is an exception, we think the only exception, to this rule. His work is universally allowed to be interesting, instructive, eminently original : yet it has brought him nothing but contempt. All the world reads it : all the world delights in it : yet we do not remember ever to have read or ever to have heard any expression of respect and admiration for the man to whom we owe so much instruction and amusement.—*Macaulay*.

I'll have these players  
Play something like the murder of my father,  
Before mine uncle : I'll observe his looks ;  
I'll tent him to the quick : if he but blench,  
I know my course.—*Shakespeare*.

Money is the most universal incitement, iron the most powerful instrument of human industry ; and it is very difficult to conceive by what means a people, neither actuated by the one, nor seconded by the other, could emerge from the grossest barbarism.—*Gibbon*.

Aurelian expected that his soldiers should be modest, frugal, and laborious ; that their armour should be constantly kept bright, their weapons sharp, their clothing and horses ready for immediate service ; that they should live in their quarters with chastity and sobriety, without damaging the cornfields, without stealing even a sheep, a fowl, or a bunch of grapes, without exacting from their landlords either salt, or oil, or wood.—*Gibbon*.

This gentleman can never want matter for pride, if he finds it so easily. He may boast of an indisputable superiority to all the greatest men of all past ages. He can read and write : Homer probably did not know a letter. He has been taught that the earth goes round the sun : Archimedes held that the sun went round the earth. He is aware that there is a place called New Holland : Columbus and Gama went to their graves in ignorance of the fact. He has heard of the Georgium Sidus : Newton was ignorant of the existence of such a planet. He is acquainted with the use of gunpowder : Hannibal and Caesar won their victories with sword and spear.—*Macaulay*.

#### THE COMMA.

**221.** The propriety of inserting or not inserting a comma is often a matter of uncertainty. General rules on this subject are :

1. When the grammatical order of words in a simple sentence is interrupted, the interrupting words should

be placed between commas. Examples of this rule may be found in the illustrations of Apposition and Loose Parts of the Sentence in §§ 131, 138.

2. Adjectival sentences are not preceded by commas : but relative sentences, in which the Relative Pronoun is equivalent to a Conjunction and a Demonstrative Pronoun, have commas before them.

The fortune which made you a king forbade you to have a friend. It is a law of nature, which cannot be violated with impunity.—*Junius.*

Many persons who have conducted themselves foolishly in active life, and whose conversation has indicated no superior powers of mind, have left us valuable works.—*Macaulay.*

Such was the situation in which Frederic found himself.—*Macaulay.*

3. A comma is often inserted after an adverbial phrase placed at the commencement of a sentence :

In his villa, every apartment is a museum ; every piece of furniture is a curiosity ; there is something strange in the form of the shovel ; there is a long story belonging to the bell-rope.—*Macaulay.*

In the reign of Henry the Seventh, all the political differences which had agitated England since the Norman conquest seemed to be set at rest.—*Macaulay.*

4. When the subject of a Verb is a long sentence, a comma is often placed after it :

The last hope which remained for the criminal, was to involve some of the principal officers of the army in his danger, or at least in his fears.—*Gibbon.*

The public monuments with which Hadrian adorned every province of his empire, were executed not only by his orders, but under his immediate inspection.—*Gibbon*.

NOTE.—Writers of the present day would probably place a comma after the *third* word in each of these sentences, thereby making the grammatical construction more evident, but violating the rule laid down about *adjectival* sentences in p. 116.

5. Three or more Co-ordinate Nouns, Adjectives, Verbs, and Adverbs, are separated by commas :

*Nouns.* O mighty Caesar ! dost thou lie so low ?  
Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure ?—*Shakespeare*.  
What can ennable sots, or slaves, or cowards ?  
Alas ! not all the blood of all the Howards.—*Pope*.

Their houses, their purses, their pikes, were at the command of the representatives of the nation.—*Macaulay*.

*Adjectives.* Dim as the borrow'd beams of moon and stars  
To lonely, weary, wandering travellers,  
Is Reason to the soul.—*Dryden*.

I fear thee, ancient mariner !  
I fear thy skinny hand !  
And thou art long, and lank, and brown,  
As is the ribbed sea-sand.—*Coleridge*.

Now the rich stream of music winds along,  
Deep, majestic, smooth, and strong.—*Gray*.

Her voice was ever low,  
Gentle, and soft.—*Shakespeare*.

*Verbs.* To Him no high, no low, no great, no small ;  
He fills, he bounds, connects, and equals all.—*Pope*.

Shadows are but privations of the light ;  
Yet, when we walk, they shoot before the sight ;  
With us approach, retire, arise, and fall,  
Nothing themselves, and yet expressing all.—*Dryden.*

*Adverbs.* Let the lying lips be put to silence, which cruelly, disdainfully, and despitefully speak against the righteous.—*Psalm xxxi. 20.*

**NOTE.**—Sometimes *pairs* of Nouns are put together :

O life and death were in the shout,  
Recoil and rally, charge and rout,  
And triumph and despair.—*Scott.*

**222.** Other stops are the *mark of interrogation* (?), placed after a question,

What will he do with it ?

and the *mark of exclamation* (!),

Farewell ! Othello's occupation's gone !

THE END.

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these too far apart, and the intercourse of the defenders with an army of relief under the Count of Clermont at Blois was not broken off. Early in the following year, this army hoped to raise the siege by falling on a large body of provisions coming to the besiegers from ~~Paris~~ under Sir John Fastolf. The attack was made at ~~Paris~~ <sup>Battle of the HERRINGS.</sup> Rouvray, but Fastolf had made careful preparations. The waggons were arranged in a square, and, with the stakes of the archers, formed a fortification on which the disorderly attack of the French made but little impression. Broken in the assault, they fell an easy prey to the English, as they advanced beyond their lines. The skirmish is known by the name of the Battle of the HERRINGS. This victory, which deprived the besieged of hope of external succour, seemed to render the capture of the city certain.

Already at the French King's court at Chinon there was talk of a <sup>Danger of Orleans.</sup> hasty withdrawal to Dauphiné, Spain, or even Scotland; when suddenly there arose one of those strange effects of enthusiasm which sometimes set all calculation at defiance.

In Domrémi, a village belonging to the duchy of Bar, the inhabitants of which, though in the midst of Lorraine, a province under Burgundian influence, were of patriotic views, lived a village maiden called Joan of Arc. The period was one of great mental excitement; as in other times of wide prevailing misery, prophecies and mystical preachings were current. Joan of Arc's mind was particularly <sup>Joan of Arc.</sup> susceptible to such influences, and from the time she was thirteen years old, she had fancied that she heard voices, and had even seen forms, sometimes of the Archangel Michael, sometimes of St. Catherine and St. Margaret, who called her to the assistance of the Dauphin. She persuaded herself that she was destined to fulfil an old prophecy which said that the kingdom, destroyed by a woman—meaning, as she thought, Queen Isabella,—should be saved by a maiden of Lorraine. The burning of Domrémi in the summer of 1428 by a troop of Burgundians at length gave a practical form to her imaginations, and early in the following year she succeeded in persuading Robert of Baudricourt to send her, armed and accompanied by a herald, to Chinon. She there, as it is said by the wonderful knowledge she displayed, convinced the court of the truth of her mission. At all events, it was thought wise to take advantage of the infectious enthusiasm she displayed, and in April she was intrusted with an army of 6000 or 7000 men, which was to march up the river from Blois to the relief of Orleans. When she appeared upon the scene of war, she supplied exactly that element of success

of all of them open by two slits turned towards the centre of the flower. Their stalks have expanded and joined together, so as to form a thin sheath round the central column (fig. 12). The dust-



Fig. 12.  
Dust-spikes of gorse (enlarged).

spikes are so variable in length in this flower, that it may not be possible to see that one short one comes between two long ones, though this ought to be the case.

The *seed-organ* is in the form of a longish rounded pod, with a curved neck, stretching out beyond the dust-spikes. The top of it is sticky, and if you look at a bush of gorse, you will see it projecting beyond the keel in most of the fully-blown flowers, because the neck has become more curved than in fig. 12. Cut open the pod ; it contains only one cavity (not, as that of the wall-flower, two separated by a thin partition), and the grains are suspended by short cords from the top (fig. 13). These grains may be plainly seen in the seed-organ of even a young flower. It is evident that they are the most important part of the plant, as upon them depends its diffusion and multiplication. We have already seen how carefully their well-being is considered in the matter of their perfection, how even insects are pressed into their service for this purpose ! Now let us glance again at our flower, and see how wonderfully contrivance is heaped upon contrivance for their protection !

First (see fig. 10, p. 14), we have the outer covering, so covered with hairs, that it is as good for keeping out rain as a waterproof cloak ; in the buttercup, when you pressed the bud, it separated into five leaves ; here there are five leaves, just the same, but they are so tightly joined that you may press till the whole bud is bent without making them separate at all, and when the bud is older, they only separate into two, and continue to enfold the flower to a certain extent till it fades. When the flower pushes back its waterproof cloak, it has the additional shelter of the big



Fig. 13.  
Split seed-pod of gorse.

struction, and at last, after nearly twenty years of alternate hopes and fears, of tedious negotiations, official evasions, and sterile Parliamentary debates, it was effectually extinguished by the adverse report of a Parliamentary Committee, followed by the erection of the present Millbank Penitentiary at a vastly greater expense and on a totally different system.

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wealth into the treasury. Churches remained open day and night, and frequent addresses kept up the enthusiasm to a high pitch. It was (for the moment) a genuine "revival" or reawakening of the whole Roman world. The occasion, too, appeared favourable. Italy was quiet, and the Exarchate at peace with its neighbours. Clotaire the Frank was no enemy to Heraclius, and in common with his clergy (being orthodox and not Arian) might be expected to sympathise in so holy a cause.

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Its thunders, and by him, in strains as sweet  
As angels use, the Gospel whispers peace.  
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Reclaims the wand'r, binds the broken heart,  
And, arm'd himself in panoply complete  
Of heav'nly temper, furnishes with arms  
Bright as his own, and trains, by ev'ry rule  
Of holy discipline, to glorious war,  
The sacramental host of God's elect.  
Are all such teachers? would to heav'n all were! 350  
But hark—the Doctor's voice—fast wedged between  
Two empirics he stands, and with swoln cheeks  
Inspires the news, his trumpet. Keener far  
Than all invective is his bold harangue,  
While through that public organ of report  
He hails the clergy; and, defying shame,  
Announces to the world his own and theirs.  
He teaches those to read, whom schools dismiss'd,  
And colleges, untaught; sells accent, tone,  
And emphasis in score, and gives to pray'r  
Th' *adagio* and *andante* it demands. 360  
He grinds divinity of other days  
Down into modern use; transforms old print  
To zigzag manuscript, and cheats the eyes  
Of gall'ry critics by a thousand arts.—  
Are there who purchase of the Doctor's ware?  
Oh name it not in Gath!—it cannot be,  
That grave and learned Clerks should need such aid.  
He doubtless is in sport, and does but droll,  
Assuming thus a rank unknown before, 370  
Grand caterer and dry-nurse of the church.

I venerate the man whose heart is warm,  
Whose hands are pure, whose doctrine and whose life

gether as with a close seal. . . . The flakes of his flesh are joined together: they are firm in themselves; they cannot be moved."

Hobbes, in his famous book to which he gave the title *Leviathan*, symbolised thereby the force of civil society, which he made the foundation of all right.

315-325 Cowper's limitation of the province of satire—that it is fitted to laugh at foibles, not to subdue vices—is on the whole well-founded. But we cannot forget Juvenal's famous "facit indignatio versum," or Pope's no less famous—

"Yes, I am proud: I must be proud to see  
Men not afraid of God, afraid of me:  
Safe from the bar, the pulpit, and the throne,  
Yet touched and shamed by ridicule alone."

326-372 *The pulpit, not satire, is the proper corrector of sin. A description of the true preacher and his office, followed by one of the false preacher, "the reverend advertiser of engraved sermons."*

330 *Strutting and vapouring.* Cf. *Macbeth*, v. 5.

"Life's but a walking shadow, a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more; it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing."

"And what in real value's wanting,  
Supply with vapouring and ranting."—*HUDIBRAS*.

331 *Proselyte.* *προσήλυτος*, a new comer, a convert to Judaism.

338 *His theme divine.* Nominate absolute.

343 *Establishes.* Notice the complete revolution the word has made—stabilire, établir, establish, stablish; cf. state, &c.

346 *Of heavenly temper.* Cf. *Par. Lost*, i. 284, "his ponderous shield ethereal temper." See note on *Winter Morning Walk*, l. 664.

349 *Sacramental.* Used in the Latin sense. Sacramentum was the oath of allegiance of a Roman soldier. The word in its Christian sense was first applied to baptism—the vow to serve faithfully under the banner of the cross. See *Browne on the Thirtynine Articles*, p. 576.

350 *Would to heaven.* A confusion between "would God" and "I pray to heaven."

351 A picture from the life of a certain Dr Trusler, who seems to have combined the trades of preacher, teacher of elocution, writer of sermons, and literary hack.

352 *Empirics.* *ἰμπερικός*, one who trusts solely to experience or practice instead of rule, hence a quack. The accent is the same as in Milton (an exception to the rule. See note on *Sofa*, l. 52).

thus: if the articles had cost £1 each, the total cost would have been £2478;

∴ as they cost  $\frac{1}{3}$  of £1 each. the cost will be £ $\frac{2478}{3}$ , or £413.

The process may be written thus:

3s. 4d. is  $\frac{1}{3}$  of £1    £2478 = cost of the articles at £1 each.

£413 = cost ..... at 3s. 4d. ....

Ex. (2). Find the cost of 2897 articles at £2. 12s. 9d. each.

£2 is  $2 \times £1$     2897 . 0 . 0 = cost at £1 each.

10s. is  $\frac{1}{2}$  of £1    5794 . 0 . 0 = ..... £2 ....

2s. is  $\frac{1}{5}$  of 10s.    1448 . 10 . 0 = ..... 10s. ....

8d. is  $\frac{1}{3}$  of 2s.    289 . 14 . 0 = ..... 2s. ....

1d. is  $\frac{1}{8}$  of 8d.    96 . 11 . 4 = ..... 8d. ....

12 . 1 . 5 = ..... 1d. ....

£7640 . 16 . 9 = ..... £2. 12s. 9d. each.

NOTE.—A shorter method would be to take the parts thus:

10s. =  $\frac{1}{2}$  of £1; 2s. 6d. =  $\frac{1}{4}$  of 10s.; 3d. =  $\frac{1}{16}$  of 2s. 6d.

Ex. (3). Find the cost of 425 articles at £2. 18s. 4d. each.

Since £2. 18s. 4d. is the difference between £3 and 1s. 8d. (which is  $\frac{1}{12}$  of £1), the shortest course is to find the cost at £3 each, and to subtract from it the cost at 1s. 8d. each, thus:

£3 is  $3 \times £1$     425 . 0 . 0 = cost at £1 each.

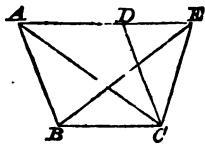
1s. 8d. is  $\frac{1}{12}$  of £1    1275 . 0 . 0 = ..... £3 ....

35 . 8 . 4 = ..... 1s. 8d. each.

£1239 . 11 . 8 = ..... £2. 18s. 4d. each.

## PROPOSITION XLI. THEOREM.

If a parallelogram and a triangle be upon the same base, and between the same parallels, the parallelogram is double of the triangle.



Let the  $\square ABCD$  and the  $\triangle EBC$  be on the same base  $BC$  and between the same  $\parallel$ s  $AE, BC$ .

Then must  $\square ABCD$  be double of  $\triangle EBC$ .

Join  $AC$ .

Then  $\triangle ABC = \triangle EBC$ ,  $\because$  they are on the same base and between the same  $\parallel$ s ; I. 37.

and  $\square ABCD$  is double of  $\triangle ABC$ ,  $\because AC$  is a diagonal of  $ABCD$  ; I. 34.

$\therefore \square ABCD$  is double of  $\triangle EBC$ .

Q. E. D.

Ex. 1. If from a point, without a parallelogram, there be drawn two straight lines to the extremities of the two opposite sides, between which, when produced, the point does not lie, the difference of the triangles thus formed is equal to half the parallelogram.

Ex. 2. The two triangles, formed by drawing straight lines from any point within a parallelogram to the extremities of its opposite sides, are together half of the parallelogram.

Sometimes carbonic anhydride is produced in wells, and, being so much heavier than air, it remains at the bottom. If a man goes down into such a well, he will have no difficulty at first, because the air is good; but when he is near the bottom, where the gas has accumulated, he will gasp for breath and fall; and if anyone, not understanding the cause of his trouble, goes down to assist him, he too will fall senseless, and both will quickly die. The way to ascertain whether carbonic anhydride has accumulated at the bottom of a well is to let a light down into it. If it goes out, or even burns very dimly, there is enough of the gas to make the descent perilous. A man going down a well should always take a candle with him, which he should hold a considerable distance below his mouth. If the light burns dimly, he should at once stop, before his mouth gets any lower and he takes some of the gas into his lungs.

When this gas is in a well or pit, of course it must be expelled before a man can descend. There are several expedients for doing this. One is to let a bucket down frequently, turning it upside down, away from the mouth of the well, every time it is brought up, a plan which will remind you of the experiment represented in Fig. 24.

But a better way is to let down a bundle of burning straw or shavings, so as to heat the gas. Now heated bodies expand, gases very much more than solids or liquids, and, in expanding, the weight of a certain volume, say of a gallon, becomes lessened. So that if we can heat the carbonic anhydride enough to make a gallon of it weigh less than a gallon of air, it will rise out of the well just as hydrogen gas would do. Fig. 25 shows how you may perform this experiment upon a small scale.

Fig. 25.



## DISASTROUS RETREAT OF THE ENGLISH FROM CABUL.

IT took two days of disorder, suffering, and death to carry the army, now an army no more, to the jaws of the fatal pass. Akbar Khan, who appeared like the Greeks' dread marshal from the spirit-land at intervals upon the route, here demanded four fresh hostages. The demand was acquiesced in. Madly along the narrow defile crowded the undistinguishable host, whose diminished numbers were still too numerous for speed : on every side rang the war-cry of the barbarians : on every side plundered and butchered the mountaineers : on every side, palsied with fatigue, terror, and cold, the soldiers dropped down to rise no more. The next day, in spite of all remonstrance, the general halted his army, expecting in vain provisions from Akbar Khan. That day the ladies, the children, and the married officers were given up. The march was resumed. By the following night not more than one-fourth of the original number survived. Even the haste which might once have saved now added nothing to the chances of life. In the middle of the pass a barrier was prepared. There twelve officers died sword in hand. A handful of the bravest or the strongest only reached the further side alive : as men hurry for life, they hurried on their way, but were surrounded and cut to pieces, all save a few that had yet escaped. Six officers better mounted or more fortunate than the rest, reached a spot within sixteen miles of the goal ; but into the town itself rode painfully on a jaded steed, with the stump of a broken sword in his hand, but one.

LIVY, xxi. c. 25, § 7-10. XXXV. c. 30. xxiii. c. 24.

CÆSAR, *Bell. Gall.* v. c. 35-37.

## DEFEAT OF CHARLES THE BOLD AND MASSACRE OF HIS TROOPS AT MORAT.

IN such a predicament braver soldiers might well have ceased to struggle. The poor wretches, Italians and Savoyards, six thousand or more in number, threw away their arms and made

[SARGENT AND DALLIN'S MATERIALS AND MODELS—See Page 16.]

II.

ARIADNE'S LAMENT.

Madam, 'twas Ariadne passioning  
For Theseus' perjury and unjust flight.

Two GENTLEMEN OF VERONA, IV. 4, 172.

ARGUMENT.

ARIADNE tells the story of her first waking, to find herself abandoned by Theseus and left on an unknown island, exposed to a host of dangers.—(HEROIDES, x.)

The story is beautifully told by Catullus, in the “Epithalamium Pelei et Thetidos;” it also forms one of the episodes in Chaucer's “Legende of Goode Women.”

*I woke before it was day to find myself alone, no trace of my companions to be seen. In vain I felt and called for Theseus; the echoes alone gave me answer.*

QUAE legis, ex illo, Theseu, tibi litore mitto,

Unde tuam sine me vela tulere ratem :

In quo me somnusque meus male prodidit et tu,

Per facinus somnis insidiate meis.

107

Tempus erat, vitrea quo primum terra pruina 112

Spargitur et tectae fronde queruntur aves :

97

Incultum vigilans, a somno languida, movi

97

Thesea prensuras semisupina manus :

Nullus erat, referoque manus, iterumque retempto,

107

Perque torum moveo brachia : nullus erat.

Excussere metus somnum : conterrata surgo,

123

Membraque sunt viduo praecipitata toro.

Protinus adductus sonuerunt pectora palmis, 111

Utque erat e somno turbida, rapta coma est.

Luna fuit : specto, siquid nisi litora cernam ;

150

Quod videant, oculi nil nisi litus habent.

Nunc huc, nunc illuc, et utroque sine ordine curro ;

121

Alta puellares tardat arena pedes.

Interea toto clamanti litore “Theseu !”

121

20 Reddebat nomen concava saxa tuum,

Et quoties ego te, toties locus ipse vocabat :

Ipse locus miseriae ferre volebat opem.

108<sub>3</sub>

## STORIES FROM OVID.

174. **Funica poma**, pomegranates.

178. **Taenarum**, at the southern extremity of Peloponnesus, was one of the numerous descents to Tartarus. Cf. Virgil, *Georg.* IV. 467 :  
Taenarias etiam fauces, alta ostia Ditis.

179. **Factura fuit.** This periphrasis for *fecisset* is to be noted ; it is the one from which the oblique forms are all constructed, e.g., *facturam fuisse*, or *factura fuisse*.

183. **Cessatis**, one of a goodly number of intransitive verbs of the first conjugation which have a passive participle. Cf. *erratas*, above, 139, *clamat*, 35. So Horace, *regnata Phalanto rura* (*Odes*, II. 6, 12) ; *triumphatae gentes* (Virgil).

II.—IV.

## ARIADNE.

THIS and the two following extracts, though taken from different works, form a definite sequence. Ariadne, daughter of Minos, king of Crete, has helped Theseus to conquer the Minotaur, by giving him a clew to the maze in which the monster was hid, and, being in love with him, has fled in his company. They put in for the night to the island of Dia, and Theseus on the next morning treacherously sails away, leaving the poor girl alone. The first extract is part of an epistle which she is supposed to write on the day when she discovers his perfidy.

The name Dia, which belonged properly to a small island off the north coast of Crete, was also a poetical name for Naxos, one of the largest of the Cyclades. It may have been this fact which led to the further legend which is recounted in the next extract, how Ariadne, born of Theseus, becomes the bride of Bacchus ; for Naxos was the home of the Bacchic worship. As the completion of the legend she is raised to share in Bacchus' divine honours, and as the Cretan Crown becomes one of the signs of the heavens.

II.

## ARIADNE'S LAMENT.

1. **Illo, sc. Diae.**

4. **Per facinus**, criminally.

5. Describing apparently the early dawn, or the hour that precedes it, when the night is at its coldest, and the birds, half-awake, begin to stir in their nests. *Pruina* hints that it is autumn.

7. A beautifully descriptive line—But half-awake, with all the languor of sleep still on me.

A *somno* = after, as the *result* of.

8. **Semisupina**, on my side, lit., half on my back, describes the motion of a person thus groping about on waking. Cf. Chaucer :

Ryght in the dawenyng awaketh shee,  
And gropeth in the bed, and fond ryghte noghte.

55 haec mea magna fides ! at non, Euandre, pudendis  
 volneribus pulsum aspicies, nec sospite dirum  
 optabis nato funus pater. ei mihi, quantum  
 praesidium Ausonia, et quantum tu perdis, Iule !

Haec ubi deflevit, tolli miserabile corpus

60 imperat, et toto lectos ex agmine mittit  
 mille viros, qui supremum comitentur honorem,  
 intersintque patris lacrimis, solacia luctus  
 exigua ingentis, misero set debita patri.  
 haut segnes alii crates et molle fererum

65 arbuteis texunt virgis et vimine querno,  
 extuctosque toros obtentu frondis inumbrant.  
 hic iuvenem agresti sublimem stramine ponunt ;  
 qualem virgineo demessum pollice florem  
 seu mollis violae, seu languentis hyacinthi,

70 cui neque fulgor adhuc, nec dum sua forma recessit ;  
 non iam mater alit tellus, viresque ministrat.  
 tunc geminas vestes auroque ostroque rigentis  
 extulit Aeneas, quas illi laeta laborum  
 ipsa suis quandam manibus Sidonia Dido  
 75 fecerat, et tenui telas discreverat auro.

harum unam iuveni supremum maestus honorem  
 induit, arsurasque comas obnubit amictu ;  
 multaque praeterea Laurentis praemia pugnae  
 aggerat, et longo praedam iubet ordine duci.

80 addit equos et tela, quibus spoliaverat hostem.  
 vinxerat et post terga manus, quos mitteret umbris  
 inferias, caeso sparsuros sanguine flamمام ;  
 indutosque iubet truncoس hostilibus armis  
 ipsos ferre duces, inimicaque nomina figi.

85 ducitur infelix aevo confectus Acoetes,  
 pectora nunc foedans pugnis, nunc unguibus ora ;  
 sternitur et toto projectus corpore terrae.

Comp. *Geor.* ii. 80, *Nec longum tempus et . . . exiit . . . arbos*, C. But as these are the only two instances of the construction adduced it is perhaps safer to take *et* = even.

51 *nil iam*, etc.] The father is making vows to heaven in his son's behalf, but the son is gone where vows are neither made nor paid.

55 *haec mea magna fides*] 'Is this the end of all my promises?' *Magna* may be taken as 'solemn,' or 'boastful.'

*pudendis vulneribus*] All his wounds are on his breast.

56 *diximus optabis funus = morti devorebis*. Compare the meaning of *dirae*, xii. 845.

59-99] A description of the funeral rites. Aeneas bids his last farewell.

59 *Haec ubi deflevit*] 'His moan thus made.' *De* in composition has two opposite meanings: (1) cessation from or removal of the fundamental ideas, as in *decreso*, *dedoceo*, etc.; (2) (as here) in intensifying, as *debello*, *demiror*, *desaevio*.

61 *honorem*] *Honor* is used by V. for (1) a sacrifice, iii. 118; (2) a hymn, *Geor.* ii. 393; (3) beauty, *Aen.* x. 24; (4) the 'leafy honours' of trees, *Geor.* ii. 404; (5) funeral rites, vi. 333, and here. See below, l. 76.

63 *solatia*] In apposition to the whole sentence; whether it is nom. or acc. depends on how we resolve the principal sentence; here, though *solatia* applies to the whole sentence, its construction probably depends on the last clause, which we may paraphrase, *ut praesentes (τὸ μερέναι) sint solatia*; therefore it is nom.

64 *crates et molle feretrum*] The bier of pliant osier: cf. l. 22.

66] Cf. Statius, *Theb.* vi. 55, *torus et puerile feretrum*.

*obtentu frondis*] 'A leafy canopy.' C. understands 'a layer of leaves.'

67 *agresti stramine*] 'The rude litter.'

68] Cf. ix. 435; *Il.* viii. 306,

μήκων δ' ὡς ἐτέρωσε κάρη βάλεν, οὐτὶ ἐνί κήπῳ  
καρπῷ βριθομένη νοτίησε τε ειαρινθών·  
ἔνις ἐτέρωσ' ἡμισε κάρη τήληκι βαρυθίν.

'Even as a flower,  
Poppy or hyacinth, on its broken stem  
Languidly raises its encumbered head.'—MILMAN.

69 *languentis hyacinthi*] The rhythm is Greek. The 'drooping hyacinth' is probably the *Lilium Martagon* or *Turk's-cap lily*, 'the sanguine flower inscribed with woe.'

70] 'That hath not yet lost its gloss nor all its native loveliness.' *Recessus* must apply to both clauses. 'If we suppose the two parts of the line to contain a contrast, the following line will lose much of its force,' C. Compare the well-known lines from the *Giaour*, 'He who hath bent him o'er the dead,' etc.

71] Contrast the force of *neque adhuc, nec dum*, and *non iam*; 'the brightness not all gone,' 'the lines where beauty lingers,' and 'the support and nurture of mother earth cut off once and for all.'

36. *ἴνα φάγη*] In modern Greek, which properly speaking has no infinitive, the sense of the infinitive is expressed by *νά* (*ίνα*) with subjunctive (as in this passage), e.g. *ἐπιθυμῶ νά νράφη*, 'I wish him to write;' see Corfe's *Modern Greek Grammar*, p. 78. This extension of the force of *ίνα* to oblique repetition, and even to consecutive clauses, may be partly due to the influence of the Latin *ut*; cf. ch. xvi. 27, *ἔρωτῶ οὖν, πάτερ, ίνα πέμψῃς*: see note on ch. iv. 3.

The following incident is recorded by St. Luke alone. Simon the Pharisee is not to be identified with Simon the leper, Matt. xxvi., Mark xiv. 3.

ἀνεκλίθη] The Jews had adopted the Roman, or rather Greek, fashion of reclining at meals—a sign of advancing luxury and of Hellenism, in which however even the Pharisee acquiesces.

37. *γυνή*] There is no proof that this woman was Mary Magdalene. But mediæval art has identified the two, and great pictures have almost disarmed argument in this as in other incidents of the gospel narrative.

38. *ἀλάβαστρον*] The neuter sing. is Hellenistic. The classical form is *ἀλάβαστρος* with a heteroclitic plural *ἀλάβαστρα*, hence probably the late sing. *ἀλάβαστρον*. The grammarian stage of a language loves uniformity, Herod. iii. 20; Theocr. xv. 114:

*Συρπα δὲ μύρω χρύσει' ἀλάβαστρα.*

*στάσα παρὰ τὸν πόδα αὐτοῦ*] This would be possible from the arrangement of the triclinium.

39. *ἔγινωσκεν ἀν*] 'Would (all the while) have been recognising.'

40. *χρεωφειλέται*] A late word; the form varies between *χρεωφειλέται* and *χρεοφειλέται*.

41. *δηνάρια*] The denarius was a silver coin originally containing ten ases (deni), afterwards, when the weight of the as was reduced, sixteen ases. Its equivalent modern value is reckoned at 7½d. But such calculations are misleading; it is more to the point to regard the denarius as an average day's pay for a labourer.

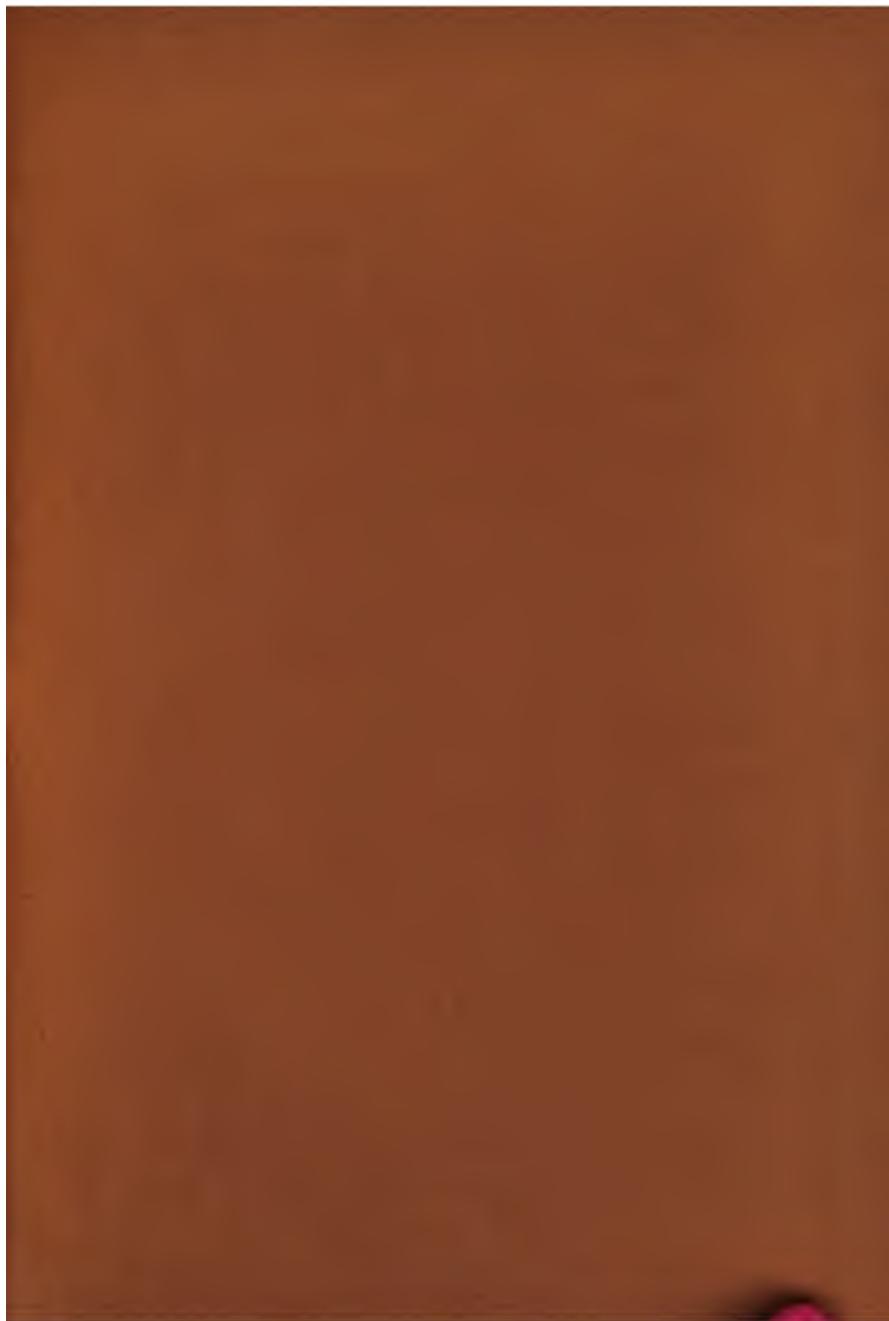
42. *μή ἔχόντων*] Because *he saw that they had not* *ἔχαριστατο*. Cf. v. 21.

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